

"A C H O R U S L I N E"

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FADE IN:

The screen is dark red. We HEAR the repeated piano vamp of "ONE." At the end of the first vamp the MAIN TITLE FADES IN:

A CHORUS LINE

- 1 At the end of the second piano vamp the lettering 1
FADES OUT leaving only the red screen.

Hold a beat, then very slowly CAMERA PULLS BACK as piano continues into the chorus of "ONE."

AS CAMERA PULLS BACK we realize the red background is an EXTREME CLOSEUP of wallpaper on the wall of:

- 2 INT. ROTUNDA - EMPTY BROADWAY THEATER - DAY 2

The following is shot silent over which we HEAR the piano. AS CAMERA PULLS BACK we SEE

LARRY, the assistant choreographer, in rehearsal clothes in a beat-up hat rehearsing the "ONE" routine. Then we SEE a rehearsal pianist at a spinet and ZACH, the choreographer-director, watching LARRY.

After a few beats, Zach tells them to hold it. Zach goes to Larry, changes one of the steps.

He HEARS something and looks up.

We SEE on the balcony of the rotunda, ROBBY, the stage manager, with a four-foot roll of Mylar which he drops, unfurling the roll to the floor below.

ZACH is delighted, yells his approval to Robby and continues the dance combination with Larry, as the principal credits continue.

KATE, the costume designer, comes through the open doors of the empty theater. She waits for Zach to turn, then when he sees her, goes to him to get his approval of the glitzy top hat.

ZACH indicates he wants more glitz, then gives it to LARRY, who uses it instead of the beat-up hat, as he continues the combination.

The music segues into the standard show-biz pick-up.

LARRY

(yells)

Again!

3 INT. STAGE - FULL SHOT - DAY 3

Center stage, TWENTY-FOUR DANCERS, MALE AND FEMALE, in rehearsal clothes, their backs to CAMERA, are facing dance mirrors which line the wall upstage. They are following Larry, in front of them, who is teaching a combination of steps being used to audition the dancers.

4 THIRTY DANCERS. having already learned the routine, 4
are waiting stage left.

5 Stage right is another group of FORTY DANCERS 5
waiting to learn the combination.

6 During the following, CAMERA MOVES through the 6
lines of dancers.

LARRY (contd)

Step, push, step, step,
touch, kick...Again.
Step, push, step, step,
touch, kick...Again.

WIDE SHOT

Revealing the whole stage with TWENTY-FOUR DANCERS
in front of mirrors.

LARRY (contd)

Step, push, step, step,
touch, kick...Again.

MOVE IN TO FEATURE VAL.

LARRY (contd)

Step, push, step, step,
touch, kick. Right.

That connects with
Turn, turn, right, left,
hop, step, pivot, step,
touch, kick and down.

Got it? Going on and...
Turn, turn, right, left,
chest, step...five, six, seven, eight.

Turn, turn, right, left.
Chest, step, pivot, step.
Walk, walk, walk.

The last part is
Pivot, step, walk, walk, walk.
(MORE)

LARRY (contd)

Reviewing from the last turn,
five, six, seven, eight.
Turn, turn, right, left.
Chest, step, pivot, step.
Walk, walk up, down.

Okay. Girl in pink warm-ups,
girl in white tank top, boy in
jeans, and ponytail on end,
stage right.

The rest, thank you very much.
Next group.

(the next group runs
on from the wings)
And start...five, six, seven, eight.

EXT. TRIBORO BRIDGE - HELICOPTER SHOT - DAY

We pick up a taxi crossing the bridge.

Featuring the cab, we circle around it 180° to reveal
the Island of Manhattan in the background. During this,
we continue to hear Larry's voice, the piano, and the
sound of dancers.

LARRY'S VOICE

Turn, turn, right, left,
chest, step.
Pivot, step, walk, walk, walk...
(continuing)

The helicopter leaves the bridge and starts speeding over
the buildings of Manhattan. Arriving at the center of the
theater district, we hover over 45th Street, then zoom down
to the stage door alley of the Majestic Theater where we
SEE about 200 MALE AND FEMALE DANCERS waiting in line to
audition. The line extends from the stage door out to 45th
Street.

INT. STAGE - FULL SHOT - DAY

Larry is now watching a group of TWELVE FEMALE
DANCERS including CONNIE and JUDY as they finish the
combination. Waiting, stage right are forty dancers.
Stage left are forty-five.

LARRY'S VOICE

Left, right, point, turn, clap, point,
Ball, change, left, right, up,
Down, look, look...and through
One, two, turn, turn and up...
Ball, change, run, run, leap
Cross...contract...

(MORE)

8 CONTD

8

LARRY'S VOICE (contd)
 (when the girls finish)
 ...Pink T-shirt, headband, yellow
 leotards, black top, redhead,
 blue leg warmers, stage left.

The rest, thank you very much.
 (to wings)
 Next group.

The group on stage leaves as the second group comes on.

9 EXT. STAGE DOOR - DAY

9

In the stage door is ROBBIE, an assistant stage manager, and KIM, a young secretarial type. Robbie is taking the names of those going in as he issues them numbers. He writes the names and numbers on individual index cards and hands them to Kim. We hear Larry's voice, the piano, and the sound of dancers continuing. The dancers Larry has rejected come out of the stage door, passing those waiting in line, of whom there are about a hundred and fifty left. One of these, near the front is BOBBY, in his mid-20's, the quintessential WASP.

A rejected dancer comes out of the stage door.

BOBBY
 (to Reject)
 What's he looking for?

REJECT
 Baryshnikov.

Among those in line are AL, 28, macho, muscular, a New Yorker; and KRISTINE, 18, pretty, shy, very nervous and insecure. She adores Al; looks to him totally for strength and support and, made even more anxious by what the Reject said, turns to Al.

AL
 Don't worry. You'll be terrific.

10 EXT. THEATER STREET - ANOTHER ANGLE - FEATURE BEBE

10

Fragile, 19, she carries a dance bag. As she comes down the street toward the line, she stops. She takes her place at the end of the line.

11 INT. STAGE - DAY

11

Larry watches another group of twelve female dancers finish. Stage right, forty. Stage left, fifty.

11 CONTD

11

LARRY

Turn, turn, turn, step, hitch-kick, back.

Okay! Girl in black [Sheila], girl in scarf, stage left. The rest, thank you very much.

(turning to those waiting, right)

Next group.

12 INT. STAGE

12

A group of twelve girls from stage right comes running to center stage. The TWO GIRLS Larry told to stay join the group, stage left, as the others leave.

LARRY

Five, six, seven, eight.

13 EXT. TAXI SPEEDING DOWN THE EAST SIDE DRIVE - DAY

13

We continue to hear Larry and dancers.

LARRY'S VOICE

Step, push, step, step, touch, kick...Again. Step, push, step, step, touch, kick and down.

That connects with turn, turn, right, left. Hop, step, pivot, step, touch, kick and down.

14 INT. STAGE - DAY

14

Larry is working with a group of twelve male dancers. Stage right, thirty. Stage left, seventy.

LARRY

Pull, throw and shoulder, look, look, chest, contract, throw. Step, up, down and two and three and four and head, step, step, hit, sharp, sharp, fists, stay, low and release.

15 IN WINGS - FEATURE SHEILA AND BOBBY

15

SHEILA, 29, is beautiful, statuesque. She always moves slowly, sensuously, oozing confidence. At the moment she is pinning her hair back, tightly against her head,

15 CONTD

15

emphasizing her high-fashion model's cheekbones. Beside Sheila is Bobby. They are old friends. He is whispering a funny, bitchy piece of gossip.

FEATURE VAL

Walking past them. In her early 20's, she has a neat little body. Sheila turns to look at her, instinctively comparing Val's body to her own.

FEATURE CONNIE

Watching Val come toward her. CONNIE, 23, is Chinese, four feet ten, and completely flat-chested. She looks at Val with undisguised awe and envy.

Val stops beside Connie and bends over to fix her shoe. As she does, her perfect breasts almost fall out of her leotard.

Connie flops her hand loosely up and down in the classic Italian gesture for "incredible!" Val smiles warmly, proud of her body.

During the above, we SEE Larry and the dancers on stage, and continue to HEAR Larry's voice and the piano.

16 EXT. ALLEY TO STAGE DOOR - DAY

16

Robbie and Kim are still in the doorway taking names and issuing numbers. About 20 people are still in line. Fifteen of these, including Al, Kristine and Bebe enter the stage door as more rejects leave.

17 EXT. TAXI STUCK IN MIDTOWN TRAFFIC - DAY

17

We SEE angry motorists, truck drivers, cab drivers blowing their horns and yelling at each other, but HEAR only the piano, dancers, and Larry's voice. (New dialogue)

We SEE CASSIE, 28, for the first time as she sticks her head out to see what the hold-up is. A truck is blocking the intersection; the driver deliberately acting nonchalant, just to be infuriating. Cassie yells at the driver. We do not HEAR her dialogue; only the sound of Larry's voice, piano and dancing feet continuing.

18 INT. THEATER - ON STAGE - DAY

18

Larry watches a new group of twenty dancers, including Bebe, Al, Kristine and Bobby. Eighty stage left.

LARRY

Hold it, hold it. The lines are all wrong.

(to Bebe)

You. Come forward. Watch this. This is right. Five, six, seven, eight.

LARRY'S VOICE

Hit, hit, hit, hit.

Down, up, push, back.

(to group)

Okay. See what I'm saying? Just like that. Everybody from the last section. Five, six, seven, eight.

After dancers finish the combination:

LARRY

(indicating various people including Bebe, Al and Kristine, and Bobby)

Stay, stay, stay, stay... the rest, thank you very much.

(CONTINUED)

18 CONTD

18

He steps forward and calls out front.

LARRY

Okay, Zach...

19 LONG SHOT - THE LIGHT FROM A GOOSENECK LAMP -
LARRY'S POV

19

Near the back of the house, at the end of a row, a board has been placed over several seats to serve as an improvised desk. All we can see in the LONG SHOT is the light from a small gooseneck lamp on the desk. In the dark, behind the lamp, is the shadowy figure of Zach, shot realistically in available light. Beside him we can dimly distinguish the figure of a young girl, KIM, his secretary as she hands him a batch of index cards.

20 CLOSE SHOT - LARRY

20

LARRY

(continuing)

Zach? That's the lot.

21 CLOSE SHOT - ZACH

21

ZACH

Okay...everybody on stage...

22 ON STAGE

22

100 dancers run on stage.

23 CLOSE SHOT - ZACH

23

ZACH

Let's do the whole combination
from the top...

(closes his eyes,
visualizing, then
yells)

A five, six, seven, eight!!

Suddenly, in a shock effect designed to startle the audience, the CAMERA ZOOMS BACK so quickly it almost makes us dizzy, going from the TIGHT SHOT of Zach to the stage, over the heads of the dancers who are facing mirrors. On their turn, we

24 CUT TO THE FULL STAGE and HEAR for the first time
the blast of a full orchestra.

24

- 24 CONTD 24
- LONG SHOT - THE STAGE (ZACH'S POV)
- We SEE the group of 100 dancers on stage dancing the jazz combination.
- 25 FEATURE ZACH 25
- Watching; focusing on one.
- 26 CLOSE SHOT - PAUL 26
- He comes up from bottom of frame. He is 24, Puerto Rican. Behind Paul's smile is pain.
- 27 MED. SHOT - ZACH (INCLUDING DESK TOP) 27
- It is filled with a number of props. We notice in particular an unusual, expensive, traveling alarm clock and a Bojangles cigarette lighter; a legal pad on which Zach is doodling with a felt-tip pen. Zach reveals the anguish he sees in Paul's face as he unconsciously draws a man trapped in a box so tight it is suffocating him.
- 28 FULL SHOT - THE DANCERS (STILL SEEN THROUGH ZACH'S EYES) 28

LARRY'S VOICE

Ready, and, five, six, seven, eight.
Again...Again...Again...Again.

During this we FEATURE SHEILA in the middle of the hundred dancers. She is dancing beautifully until she misses a step. She stops and, confident of herself, goes off as the others continue dancing.

LARRY'S VOICE

Push...Push...Push.

CLOSE SHOT - BEBE

She snaps her head forward each time Larry says "push." She does this with great style and intensity.

WIDE SHOT - THE HUNDRED DANCERS AND LARRY

LARRY

From the top. Five...six...seven
...eight...

The dancers' hands come up as they move camera left to right. As they move back, camera right to left, they repeat the same movement.

28 CONTD

28

LARRY'S VOICE

One-a-two, three a-down.
 Five, six, seven, down.
 One-a-two, three and four
 Five, six, hop, hop, down,
 down, up, down, down, up,
 down, down, up, down, down, up,
 five, six, seven, eight.

MOVE INTO CLOSE SHOT OF KRISTINE. PAN WITH her look to reveal Al beside her, as he turns to look at her. They smile at each other.

29	OMITTED	29
30	OMITTED	30
31	OMITTED	31
32	OMITTED	32
33	FULL SHOT - THE DANCERS	33
34	FEATURE ZACH	34
	Zach searches for those who have something unique about them.	
35	FULL SHOT - DANCERS	35
35A	FEATURE MAGGIE	35A
36	CLOSE SHOT - BEBE	36
37	CLOSE SHOT - ZACH	37
	He is fascinated by something he sees.	
38	EXTREME CLOSEUP - BEBE	38
	We notice that what seems at first glance to be fear, is something else; more complex.	
39	CLOSE SHOT - ZACH	39
	He doodles a girl's haunted face, resembling Munch's painting of the screaming woman on the bridge.	
40	ON STAGE - ZACH'S POV	40
	We WATCH them all through Zach's eyes, then MOVE IN TO:	
	FEATURE GREG:	

- 41 FEATURE MORALES 41
 Puerto Rican, 23, pretty, feisty, energetic, funny
 and very appealing.
- 41A FULL SHOT - THE HUNDRED DANCERS 41A
- 42 OMITTED 42
 SHOCK CUT TO:
- 43 EXTREME CLOSEUP - POLICE WHISTLE 43
 It blasts loudly, shrill, jarring, unexpected. We
 SEE only the whistle between Zach's lips, eerily
 lit from below by the gooseneck lamp.
- 44 ON STAGE - THE DANCERS 44
 The seasoned dancers, used to whistles being used
 during auditions and rehearsals, stop; the uninitiated
 look around, confused, startled.
- ZACH'S VOICE
 Larry!
- LARRY goes down the steps from the stage to the aisle
 and hurries to Zach.
- 45 FEATURE PAUL 45
 He checks the Saran Wrap wrapped around his knee.
 ANOTHER ANGLE - INCLUDE MORALES
- MORALES
 (in Spanish)
 Does that work, that stuff?
- PAUL
 (in Spanish)
 A little bit. Better than
 nothing.
- MORALES
 (in Spanish)
 What does it do?
- PAUL
 (in Spanish)
 Keeps it warm.

45 CONTD

45

Mark is watching with great interest.

MARK

What exactly does that do, the
Saran Wrap?

PAUL

Keeps the joint warm.

MORALES

Don't talk dirty.

46 MED. SHOT - ZACH'S LIGHT

46

In the dim light from the lamp we SEE Larry squatting
in the aisle beside Zach. Kim is on the other side of
Zach.

Larry takes a handful of index cards from Zach and runs
down the aisle toward the stage.

LARRY

(calling to the
dancers as he goes)

Okay, we're going to put you into
groups now. When I call your
number, I'll tell you where you're
going to be in the formation.

47 ON STAGE - FEATURE JUDY

47

Tall, gangling, 22, she's from Texas and is proud of it.
A little dim, she considers herself just a plain ol'
country girl, scratching wherever she itches when she is
ill at ease.

JUDY

Oh, God. I forgot my number!

48 ANOTHER ANGLE - FEATURE LARRY

48

As he jumps on stage.

LARRY

When I find a number without a
person, it's you. Okay, girls
first.

(reading from
first card)

Number two, downstage ...

(Morales hurries into
position, Larry reads
second card)

(MORE)

48 CONTD

48

LARRY (contd)
 ...number nine, upstage...
 (Connie quickly moves
 into position)
 ...number ten, downstage...
 (Girl in green moves
 into position)

We continue to SEE Larry reading from the cards, calling out the names and we SEE the girls move into position.

49 CUT TO A VERY HIGH, VERY WIDE ANGLE FROM JUST BELOW 49
 THE GRID

Long, sharp shafts of light cut through the darkness from a skylight, down across the empty hanging pipes.

From the dancers, far below, we HEAR one anonymous girl whisper.

GIRL'S VOICE
 (whispering, intensely)
 God, I hope I get it!

MORE VOICES
 (intense whispering)
 I hope I get it!

ALL
 (singing)
 HOW MANY PEOPLE DOES HE NEED?
 HOW MANY PEOPLE DOES HE...
 GOD, I HOPE I GET IT.
 I HOPE I GET IT.
 HOW MANY BOYS, HOW MANY GIRLS?

HOW MANY BOYS, HOW MANY...?

The singing cuts off and over the vamp we HEAR the dialogue again, as the lighting returns to reality.

50 ON STAGE - LARRY AND DANCERS

50

LARRY
 ...number 23, upstage...
 (no response)
 ...23?
 (he looks at the
 card again)
 Judy Monroe?

Waking up, Judy rushes into position.

50 CONTD

50

JUDY
Twenty-three!

LARRY
Stage left, girls. Second group.
Number 37, downstage.
(Bebe steps out)
Number 60, upstage...
(a dancer steps out)

Again, we abruptly stop hearing the dialogue as we SEE
Larry continue to call out the names and the girls take
their positions.

51 HIGH SHOT - THE GROUP

51

ALL
(singing)
LOOK AT ALL THE PEOPLE
AT ALL THE PEOPLE
HOW MANY PEOPLE DOES HE NEED?
HOW MANY BOYS, HOW MANY GIRLS?
HOW MANY PEOPLE DOES HE...

BEBE
I REALLY NEED THIS JOB.
PLEASE GOD, I NEED THIS JOB
I'VE GOT TO GET THIS JOB.

52 OMITTED

52

53 INT. ON STAGE - DAY

53

Realistic lighting.

LARRY
...Number 81, downstage...
(Greg moves out)
...Number 84, upstage...
(Bobby steps out)
Okay, boys, stage left. Let's
do the ballet combination.
First group of girls, second
group follow. One, two, three,
four, five, six...

The first group of girls begin a ballet combination.

FEATURE MORALES

As she dances, her tongue, sticking out.

53 CONTD

53

LARRY

Morales, you're dancing with
your tongue again.

MORALES

Shit.

The first group of girls finish the combination, and the
next group comes on.

54 MED. SHOT - ZACH

54

For the first time we get a good look at Zach's desk
covered with the props that define his character. As
well as the Bojangles lighter and the little clock and
legal pad, there is the police whistle, a water glass
and thermos pitcher, a plain white coffee mug, a kitsch
ashtray, stacks of index cards, many different colored
felt tip pens in a space-age holder, a wireless mike, a
script bound in expensive leather, a yellow old-fashioned
"cricket clicker."

Every item is so precisely lined up they tell us that the
person who arranged these articles is compulsively
meticulous. Zach's hand moves a pencil a fraction of an
inch to line it up perfectly with another one beside it.

Zach picks up and flips open the hat of the Bojangles
lighter, lighting the wick; we SEE the flame move to a
thin cigar between Zach's lips. A puff of smoke envelops
the lamp.

ZACH

Girl in green! Any ballet?

55 ON STAGE - FEATURE A GIRL IN GREEN LEOTARD

55

She doesn't realize Zach is talking to her.

ZACH'S VOICE

Girl in green!

She looks down, realizes she's wearing green.

GIRL IN GREEN

(still dancing)

Me?

ZACH'S VOICE

Any ballet?

GIRL IN GREEN

No.

55 CONTD

55

ZACH'S VOICE

Don't dance.

She doesn't understand; continues dancing.

56 MED. SHOT - ZACH

56

Zach impatiently crushes the cigarette out in the ashtray.

ZACH

Don't dance!

57 ON STAGE - FEATURE GIRL IN GREEN

57

She stops, bursting into tears. Larry puts his arm around her. The dancers stop.

FEATURE ZACH

He looks at his clock, impatiently.

ZACH

(into mike)

Let's go, Larry!

ON STAGE - FEATURE LARRY AND GIRL IN GREEN

Larry, embarrassed, stops comforting the girl in green. She goes off.

LARRY

(to dancers)

Going on.

Five, six, seven, eight.

They continue dancing.

58 IN THE WINGS - FEATURE MAGGIE, SHEILA, BOBBY AND BEBE 58

Bobby is helping Sheila warm up, ballet style.

SHEILA

Sounds like God got out of the wrong side of bed this morning.

BOBBY

I hate his auditions. I don't mind being treated like puppets, but worms?

Bebe, already nervous, hearing how tough Zach is, walks away to avoid hearing any more.

58 CONTD

58

MAGGIE
Or merchandise.

*

SHEILA
Personally, I wouldn't mind him
being such a shit if, at least,
he wasn't talented.

*

LARRY'S VOICE
Next group, and...

59 STAGE

59

The third group of girls do the ballet combination.

*

*

*

60 FEATURE MIKE, VAL, AND GIRL WITH CRAMPS

60

GIRL WITH CRAMPS
Is my body trying to tell me
something? Every audition I
go to I get my period.

61 ON STAGE - LARRY AND GROUP OF BOYS

61

LARRY
Arms, second, fifth, first. I
want to see it. Again. One,
two, three, four, five, six...

The group of boys begin the combination.

LARRY
(to boy wearing headband)
Boy in headband, keep your head up.

The boy is so absorbed in what he is doing, he doesn't
hear Larry.

LARRY
Headband, head up!

The boy wearing the headband looks up, seems to have
heard but a second later continues to look down, obviously
unable to break what has become a bad habit.

The group finishes the combination.

LARRY
Second group.

62 ON STAGE

62

The first group runs off, the second group runs on.
DON looks at his watch as he starts off, then stops
at Larry.

DON

How long's he going to keep us?

LARRY

Long.

DON

My day job starts at four.

LARRY

Better call in sick.

Don hesitates, then decides to stay as the third group
begins the combination.

LARRY

Up! Up! Up!

The third group of boys finishes the combination.

LARRY

First group of girls.
(continuing)

63 ON STAGE

63

As the girls in the first group take their positions,
we SEE Larry demonstrate the jazz combination but all
SOUND stops abruptly and the only thing we hear is the
ensemble singing.

BOY IN HEADBAND

GOD, I REALLY BLEW IT.

BEBE

I REALLY BLEW IT.

GIRL IN GREEN

HOW COULD I DO A THING LIKE THAT?

ALL

HOW COULD I DO A THING LIKE THAT...
NOW I'LL NEVER MAKE IT
I'LL NEVER MAKE IT

SHEILA

HE DOESN'T LIKE THE WAY I LOOK.

63 CONTD

63

CONNIE
HE DOESN'T LIKE THE WAY I DANCE.

JUDY
HE DOESN'T LIKE THE WAY I...

The introspection ends. We now HEAR the jazz combination continuing.

LARRY
(to Kristine)
Girl in brown, much better, but
still too much tension.

64 IN WINGS - FEATURE AL

64

Al is watching Kristine with apprehension.

LARRY'S VOICE
Face, neck and shoulders. Relax.
Five, six, seven, eight.

65 EXT. BROADWAY BETWEEN 44TH AND 45TH STREET - DAY

65

Cassie's taxi is stuck in traffic. Cassie puts some money in the driver's tray, gets out, takes a canvas overnight bag and a dance bag out of the cab and starts hurrying toward 45th Street.

66 INT. STAGE ENTRANCE - DAY

66

Cassie comes in, puts her bags down, and goes to the stage DOORMAN, who sits inside his booth.

The doorman is watching a ballgame on a small TV set; he doesn't bother to look up when Cassie approaches.

CASSIE
Could I see the director a minute?

DOORMAN
You can leave him a note.

67 ON STAGE

67

The group finishes.

LARRY
Next group.

The group on stage runs off left, as the next group runs to center.

67 CONTD

67

LARRY

Five, six, seven, eight, a one...

68 IN WINGS - FEATURE RICHIE

68

A young black BOY, 22, he is so full of energy he can't contain himself. He moves, dances, jumps, spars -- more like a prizefighter than a dancer.

69 FEATURE BEBE AND MAGGIE

69

Bebe, tense, goes to a private corner where she can't be seen and takes a few seconds, finally managing to keep from hyperventilating.

70 FEATURE MAGGIE

70

Maggie, off to one side, is practicing the combination along with the girls who are doing it on stage. She does it perfectly.

Larry can be seen, b.g., on stage.

LARRY

Next group.

71 ON STAGE

71

Maggie, Val, Sheila and Girl hurry on stage. Richie, in his eagerness, mistakenly goes out with the girls getting halfway there before he realizes his mistake and runs back to the wings.

LARRY

A five, six, seven, eight. A one...

(to Val)

Dance out.

FEATURE VAL

She doesn't know what he means.

LARRY

Dance out!

Val, unintentionally comic, increases her intensity.

LARRY

Hold it. Hold it. Stop!

(to Sheila)

Sheila, do me a favor. Dance upstage.

(MORE)

71 CONTD

71

LARRY (contd)
(he turns to Val)
You downstage.

Condescendingly, and with great reluctance, Sheila,
taking her time, changes places with Val.

LARRY
A five, six, seven, eight!
A one...

As they do the combination, Sheila misses several steps.

LARRY
Don't you know the combination,
Sheila?

SHEILA
I knew it when I was in front.
The girls go off.

LARRY
First group.
(to a lanky boy
running on)
Chewing gum? Get rid of it.

The lanky boy takes some gum from his mouth, looks around
for a place to put it; finally, in desperation, puts it
behind his ear.

LARRY
A five, six, seven, eight!

The group begins the combination.

72 INT. STAGE ENTRANCE - DAY

72

The doorman is still watching the ballgame. Cassie
finishes writing the note as Kim, Zach's 19-year-old
secretary, passes. She carries a clipboard.

CASSIE
(to doorman)
It's really important I get this
to the director right away.

Kim, overhearing Cassie, goes to her.

KIM
May I help you? I'm his secretary.

72 CONTD

72

CASSIE

Would you take this to Zach,
please?

KIM

May I ask what it's in reference
to?

CASSIE

Just tell him Cassie wants to
see him.

KIM

Cassie...

(realizes she knows
her, but can't remember
Cassie's last name)

Didn't you used to be a dancer?
I saw you -- right here in this
theatre, wasn't it? I was in
the tenth grade. You stopped
the show.

(realizing how she has
made Cassie feel)

I'm sorry. I didn't...I'll give
it to him right away.

She goes off.

Cassie hesitates, turns and walks slowly toward the stage.

73 FEATURE LARRY - CASSIE'S POV

73

Larry is watching a group of boy dancers (including
Richie) doing jazz combinations.

CLOSE SHOT - LARRY

He sees Cassie, squints, not quite sure he really sees
her.

74 FEATURE CASSIE - LARRY'S POV

74

Seeing Larry look at her, she waves.

75 FEATURE LARRY

75

Surprised and delighted to see her, he starts toward
her.

LARRY

My God!

75 CONTD

75

He gives her a big hug, swinging her around.

LARRY

What are you doing here? My
God, I can't believe it!

76 ON STAGE - LARRY AND CASSIE

76

Larry pulls Cassie on stage.

LARRY

(calling)
Zach! Look who's here!
(music stops)

77 CLOSE SHOT - ZACH

77

The sight of Cassie, so unexpectedly, makes his heart skip a beat.

78 ON STAGE - CASSIE - ZACH'S POV

78

For a brief moment, Cassie stands with Larry in front of the crowd of dancers.

79 INT. ZACH'S LOFT (FLASHBACK #1)

79

Seen as Zach remembers it. Cassie steps forward. As she moves, her image is suddenly multiplied many times by a series of mirrors which, combined with the intensity of the light, gives the illusion of dazzling color, energy, joy, Life.

(END FLASHBACK #1)

80 MATCH SHOT OF CASSIE ON STAGE (IN PRESENT)

80

Smiling nervously, trying to see Zach, but only able to see his lamp and the dark.

CASSIE

Zach?

81 CLOSE SHOT - ZACH

81

Zach has regained his cool, and when he speaks he is not uncordial, but distant.

ZACH

Hi, Cassie.

82 ON STAGE - CLOSE SHOT - CASSIE

82

CASSIE

I'm sorry to bust in like this...

ZACH'S VOICE

It's good to see you...but we're running late.

(a beat)

I'll call you.

CASSIE

It's really important I see you, Zach.

82A CLOSE ON ZACH

82A

During above Kim comes to him with a contract to be signed in two places. He signs as indicated.

83 LONG SHOT - ZACH'S LIGHT - CASSIE'S POV

83

ZACH'S VOICE

(firmly)

I'll call you, Cassie! Leave your number with Larry.

He turns the light out.

84 ON STAGE - TWO SHOT - LARRY AND CASSIE

84

She is shaken. Larry, embarrassed for her, crosses with her to the wings.

LARRY

Hang around till the first break. You know Zach when he....

ZACH'S VOICE

Let's go, Larry!

Larry goes back on stage, leaving Cassie not knowing what to do or where to go.

85 ON STAGE - DANCERS

85

They are reacting to what has just happened between Cassie and Zach. The old-timers like Sheila and Bobby look at each other, knowing the history of Cassie and Zach. The new kids are puzzled.

LARRY

Okay. Let's go. Five, six, seven, eight...

85 CONTD

85

Larry continues with the group that was interrupted doing the jazz combination.

86 IN THE WINGS - CASSIE

86

She stands a moment, then looks out toward Zach's light which is still off.

87 MED. SHOT - KIM - ZACH'S DESK

87

MOVE WITH KIM as she crosses from the left aisle to Zach's desk near the right aisle and hands him Cassie's note. Zach turns on the light. An OLD MAN is delivering coffee from a local deli. Kim pours the coffee from the cardboard container into Zach's white mug, putting the empty container into the wastebasket as Zach opens Cassie's note, reads it, then squeezes the note into a tight ball, throws it into the wastebasket, and lights a small cigar with his Bojangles lighter.

88 IN THE WINGS - CLOSEUP - CASSIE'S FACE

88

Looking out front.

89 LONG SHOT - ZACH'S LIGHT (CASSIE'S POV)

89

Seeing the lighter's little flame in the dark brings back a memory to Cassie.

90 EXT. ANTIQUE SHOP WINDOW - DAY (FLASHBACK #2)

90

In the window we SEE a CLOSE SHOT of the Bojangles lighter. PULL BACK TO SEE the reflection of Cassie's face appearing in the window. She is beaming.

WIDER SHOT

Carrying her dance bag, she turns and starts into the store.

(END FLASHBACK #2)

91 INT. THEATER - CLOSE SHOT - CASSIE (IN PRESENT)

91

Larry's voice makes her turn.

LARRY'S VOICE

(over above)

Again! A five, six, seven, eight!

A one...

92 CLOSE SHOT - ZACH

92

He looks at the Bojangles lighter in his hand. The memory is a pleasant one, which makes him smile. He reaches into the wastebasket, takes out her note and smooths out the wrinkles, folds it and puts it in his pocket.

93 ON STAGE - FEATURE BOY DANCERS

93

As the second group dances, Richie leaps so high and so hard he jumps out of formation. Larry catches him in mid-air.

Both Larry and Richie laugh.

LARRY

(to Ritchie)

Bring it down. You're doing fine. Five, six, seven, eight.

94 CORRIDOR

94

MOVE WITH Cassie as she starts walking, without knowing where to go. She sees an empty dressing room and goes inside.

ZACH'S VOICE

Larry! Would you come here, please?

95 INT. EMPTY DRESSING ROOM - DAY

95

Cassie comes in. It has a mass of memories for her. There is no place to sit.

Suddenly, inexplicably, she starts to laugh at the ludicrous situation she's gotten herself into. She slaps her forehead, which is a mannerism of hers.

96 INT. AUDITORIUM - MED. SHOT - ZACH'S LIGHT

96

Larry, coming up the aisle, goes to Zach. Kim, in the shadows, is writing with a pen light.

LARRY

You came down a little hard on Cassie, don't you think?

CLOSE SHOT - ZACH

He knows he did; is not pleased with himself for doing it.

ZACH

Okay, we're eliminating down.
(MORE)

96 CONTD

96

ZACH (contd)

When Larry calls your number,
please form a line.

Zach gives Larry the index cards on which Kim has been writing. Larry takes the cards and starts down the aisle.

97 CAMERA MOVES with Larry onto stage.

97

LARRY

(going down the aisle)

Girls first...

(he goes on stage)

Number two...

(Morales runs for
left and starts
the line)

Number nine...

(Connie, delighted,
laughs, hurries to
join Morales)

Number ten...

(Kristine looks at
Al. She can't
believe she made
it. He mouths the
words "go ahead!"
She joins the line)

Number 23...

(no one responds;
Larry looks at
the card)

Judy Monroe?

JUDY

(waking up; laughs
as she runs on)

Twenty-three!

LARRY

...Number 37...

(Bebe moves out)

...149...

(Maggie confidently
steps out)

...152...

(Sheila looks around,
savoring the moment,
grins at Bobby, then,
taking her time, sen-
suously joins the line)

...179.

Val goes to take her place which is supposed to be next to Sheila, but after looking at Sheila, Val goes all the way to the other end of the line and stands beside Morales -- no competition physically.

ZACH'S VOICE

Other girls, thank you very much.

The girls who were eliminated go off, right. Some angry, some crushed, etc.

LARRY

Boys. Number 17...

(Don steps out and starts a line behind the girls)

Number 44...

(Richie leaps out and joins the line)

... 45...

(Paul steps out; shyly, nervously)

...63...

(Mark runs out excitedly; a child)

...67...

(Mike steps out; delighted)

...81...

(Greg looks triumphantly at Bobby, then takes his place in line)

...Number 5...

(Al joins the line)

...84.

(Bobby, after a look at Sheila, moves very slowly and dramatically, as if he were the star)

ZACH'S VOICE

Other boys, thank you very much.

The boys who have been eliminated react in their individual ways and exit right.

Those who have been chosen are very excited, thinking they have the job. Al and Kristine hug; Bobby, Sheila and Greg all congratulate each other. Others introduce themselves to each other, inasmuch as they believe they will be working together for sometime.

97 CONTD

97

ALL
GOD, I'VE REALLY GOT IT
I'VE REALLY GOT IT

SHEILA
I KNEW HE LIKED ME ALL THE TIME.

BOBBY
I KNEW HE LIKED ME ALL THE TIME.

MORALES
I KNEW HE LIKED ME ALL THE...

ZACH'S VOICE
Settle down, please! We're running
late and there's a lot to do before
the next elimination. Give Larry
your pictures and resumes, please.

The dancers are surprised and crestfallen to realize there
is still a chance they might be eliminated.

98 SHEILA AND BOBBY

98

They look at each other, their expressions saying, "Oh,
Christ! More?"

BEBE

Closes her eyes, wondering if she can get through it.

PAUL

Panic on his face. He hides it with a smile as Connie
comes to him. She shrugs.

DON

Looks at his watch, is anxious about having to stay
longer.

99 ANGLE ON WINGS

99

As they go to the wings on both sides of the stage to
get their pictures from their dance bags, they continue
singing their thoughts.

ALL
GOD, IT ISN'T OVER

MAGGIE
WHAT'S COMING NEXT?

99 CONTD

99

ALL
IT ISN'T OVER

MIKE
WHAT HAPPENS NOW?

ALL
I CAN'T IMAGINE WHAT HE WANTS.

BEBE
I CAN'T IMAGINE WHAT HE...

ALL
GOD, I HOPE I GET IT.
I HOPE I GET IT
I'VE COME THIS FAR, BUT EVEN SO
IT COULD BE YES, IT COULD BE NO

HOW MANY PEOPLE DOES HE...?
I REALLY NEED THIS JOB

PAUL
MY UNEMPLOYMENT IS GONE.

AL
PLEASE GOD, I NEED THIS JOB.

SHEILA
I THOUGHT I HAD IT FROM THE START.

ALL
I'VE GOT TO GET THIS SHOW.

100 CLOSE SHOT - ZACH

100

ZACH
Larry, get the pictures and
resumes.

101 EXTREME CLOSEUP - BEBE

101

Smiling, she is full of confidence; beautiful, gentle,
and glamorous.

CAMERA PULLS BACK TO REVEAL that it is not her real
face, but a photograph which she is handing to Larry.

As she does so, we PAN to her real face. In direct
contrast to the face in the picture, she is plain
and, at the moment, tortured.

102 EXTREME CLOSEUP - MARK 102

In his photograph, which he is holding out to Larry, he looks sophisticated, a seasoned man of the world, but when we PAN TO his real face, we SEE the eager, optimistic, naive kid he really is.

103 STAGE - EXTREME CLOSEUP - MORALES 103

Her photograph, as she hands it to Larry, is heavily dramatic; a serious actress, but when we PAN TO her real face, we SEE her as an ordinary, good-hearted Puerto Rican street kid.

104 STAGE - CLOSE SHOT - REAL PAUL (not his photograph) 104

In contrast to the others, we SEE the real person first. He takes his photo from his dancer's bag, which is beside a mirror. Paul looks at the photo, noting with irony the contrast between his idealized image and his real self. His photograph is of a strong, confident, handsome, sexy, masculine Latin leading man. The real Paul is a loser. His eyes are always lowered, both hands always plunged deep into his pockets, his shoulders slumped forward.

Paul begins singing his thoughts. Gradually we realize it's the mirror image singing, not actually Paul.

PAUL
(singing)
WHO AM I ANYWAY?
AM I MY RESUME?
THAT IS A PICTURE OF A PERSON
I DON'T KNOW

During the song we go from person to person.

PAUL (contd)
WHAT DOES HE WANT FROM ME?
WHAT SHOULD I TRY TO BE?

SO MANY FACES ALL AROUND AND
HERE WE GO
I NEED THIS JOB, OH GOD, I NEED
THIS SHOW

105 STAGE - CLOSE SHOT - CASSIE 105

MOVE WITH HER as she comes on stage. She is now wearing rehearsal clothes.

CASSIE
Zach...

105 CONTD

105

ZACH'S VOICE

Cassie, I told you, we're running late.

CASSIE

I'm here to audition, Zach.

ZACH'S VOICE

There's nothing but chorus.

CASSIE

Okay, I'll audition for chorus.

ZACH'S VOICE

(laughs)

Joke noted and appreciated, Cassie.

106 CLOSE SHOT - ZACH

106

ZACH

All right, Larry, line them up.

107 FEATURE CASSIE - STAGE

107

Waiting. Looks out, into darkness as line forms beside her; she on end.

ZACH'S VOICE

(as if no incident
with Cassie had
taken place)

Let's continue, please. Starting stage right, step forward, tell me your stage name, real name if it's different, where you were born and how old you are.

Cassie stands a moment. She is first in line, and even though she knows he does not mean her, she steps forward anyway.

CASSIE

My name is...

(CONTINUED)

107 CONTD

107

ZACH'S VOICE
Cassie, please. Next.

She goes off.

108 WINGS - LARRY & CASSIE

108

MOVE WITH THEM as they
continue walking. As
they go, we HEAR dialogue
from the stage:

LARRY
What's that all about?
The chorus?

She hasn't even heard
him. Disoriented, she
starts toward the stage
entrance. Larry follows
her, concerned.

LARRY
Cassie?

CASSIE
Is Tina Mason still
in that apartment
on 85th Street?

LARRY
Tina Mason? She hasn't
been around for years.
She went home somewhere,
teaching or something.

DON'S VOICE
My real name is -- uh --
Don Kerr. I don't
have any, you know,
stage name.

ZACH'S VOICE
(after a pause)
Where are you from?

DON'S VOICE
Kansas City, Kansas.
I was born October 22nd,
1959.

109 STAGE DOOR

109

They have reached Cassie's
luggage at the stage door.
She opens the canvas bag
and starts looking for
something.

CASSIE
I hope I brought my
goddamn phonebook.

LARRY
(baffled)
You came here straight
from the airport?

ZACH'S VOICE
Hold it. Kim, are you
up there?

KIM'S VOICE
Yes. Here I am.

ZACH'S VOICE
Will you get the next
batch of cards from
Robbie and bring them
out to me, please.

109 CONTD

109

Robbie, the assistant
stage manager, calls:

ROBBIE

Larry, come here a
minute, will you?

LARRY

(to Cassie)
I'll be right back.

Larry leaves. Cassie finds
a coin in her purse, and, at
the public phone on the wall,
dials a number from her phone-
book.

MAN'S VOICE

(through phone)

Hello?

CASSIE

Is Laurie there?

MAN'S VOICE

Laurie?

CASSIE

Is this 555-5939?

MAN'S VOICE

That's right. Ace Hard-
ware. Who do you want?

She hangs up.

110 ON STAGE - THE GROUP

110

MAGGIE

I was born in San Mateo,
California, on a Thursday
evening at 10:40 p.m.,
August 17, 1965.

Mike, next in line, steps forth.

MIKE

Mike Cass now, but not always.

(MORE)

ZACH'S VOICE

All right, everybody, *
in the interest of *
saving time, will each *
of you just step forward *
and give me the informa- *
tion I've asked you for *
...Your name, where you *
come from and your age. *
Okay? Next. *

MAGGIE'S VOICE

Maggie Winslow...some-
times known as Margaret,
Margie, Peggy...all of
the above...

110 CONTD

110

MIKE (contd)

Used to be Timothy Michael
Cassiday O'Donoghue in Trenton,
New Jersey, where I was born
July 9, 1960.

Connie steps forward.

CONNIE

Connie Wong. Always Wong.
Never White. Bad joke. I was
born in Chinatown, lower East
Side.

(she steps back in line)

ZACH'S VOICE

How old are you?

Connie hesitates, then steps forward again.

CONNIE

I was born December 5th, four
thousand six hundred and forty-
two, the Year of the Chicken.
(steps back in line)

They all laugh.

GREG

(stepping out)

My real name is Sidney Kenneth
Beckenstein. My Jewish name
is Rochmel Lev Ben Yokov Meyer
Beckenstein. My professional
name is Gregory Gardner who
happens to be a mere twenty-four.
(he gets back in line)

Sheila, next to him, instead of stepping forward, strikes
a Las Vegas show girl posture.

CLOSE SHOT - SHEILA

SHEILA

I'm Sheila Bryant, born in
Colorado Springs, but I've
always felt like Park Avenue.
Oh yes, I'm going to be 30.
Real soon.
(dripping with irony)
And I'm real glad.

110 CONTD

110

BOBBY

(stepping forward)

I'm Robert Charles Henry Joseph
Mills, the third. That's my
real name, too. I come from
upstate New York near Buffalo,
I can't remember the name of
the town. I blocked it out.

Bobby waits for the laugh from the others in line.

ZACH'S VOICE

Age?

GREG

Tell him, Bobby.

BOBBY

(to Greg)

Why should I lie? Age is only
a state of mind.

(to Zach)

What age do you want me to be?

ZACH'S VOICE

(no nonsense)

How old are you, Bobby?

BOBBY

Twenty-five.

CLOSE SHOT - BEBE

BEBE

My name is...

ZACH'S VOICE

Louder.

BEBE

(yelling)

My name is Bebe Benson!

(calming herself)

Beatrice Ann Benson.

Washington, D.C. I'm 19.

*

FEATURE JUDY

In direct contrast to Bebe, Judy scratches her thigh
and steps out in her straight-forward, kind of klutzy,
good-natured plain ol' Texas gal manner.

JUDY

My name is Judy Monroe. My
real name is Marilyn Monroe.

(she doubles over
with laughter)

No, no, no, no, no. It's
always been Judy Monroe. I'm
22 years old and I was born
in El Paso.

(in broad Texas accent)
El Paso, Texas?

FEATURE RICHIE

Richie, so full of energy he can't contain himself,
leaps forward before Judy steps back.

RICHIE

My name is Richie Walters!
Twenty-one years old. I was
born on a full moon in
Herculanum, Missouri, and
I'm black.

He steps back in line. Al steps forward.

FEATURE AL AND KRISTINE

Kristine looks at Al almost in awe.

AL

Alan Deluca. Twenty-eight years
old, from the Bronx.

Kristine, next, looks to Al for encouragement. He
smiles, and with a motion of his head tells her to go
ahead. She steps forward.

KRISTINE

I'm Kristine Erlich. Kristine
Evelyn Erlich. I was eighteen
last September.

AL

(whispering)
Where you're from.

KRISTINE

Oh. I'm from St. Louis.
Missouri? Oh...

(MORE)

110 CONTD

110

KRISTINE (contd)
(she turns to Al who
steps forward and
puts his arm protec-
tively around her)
...my married name is Deluca.

ZACH'S VOICE
I didn't know, Al. Congratulations.

AL
Thanks.

He and Kristine step proudly back in line.

CLOSE SHOT - VAL

Val steps forward and poses, Playboy centerfold style.

CLOSE SHOT - SHEILA

Appraising the competition.

CLOSE SHOT - VAL

VAL
As far as I'm concerned, I'm
Valerie Clark, but my parents
think I'm Margaret Mary Houlihan.
Couldn't you just die? I was
born in the middle of nowhere.
It wasn't even a town -- near
Arlington, Vermont.

ZACH'S VOICE
How old are you?

VAL
Old. Twenty-four. And a half.

CLOSE SHOT - MARK

Mark steps forward.

MARK
Ah...Mark Anthony I think is
going to be my stage name. I'm
really Mark Philip Tabori from
Tempe, Arizona. I'm 17 years
old and if I get this show I'll
work real hard.

110 CONTD

110

CLOSE SHOT - BOBBY AND SHEILA

Bobby and Sheila look at each other as if they want to throw up.

CLOSE SHOT - PAUL

It's Paul's turn. Both hands, as always, in his pockets, his shoulders slumped forward, he tries to smile and steps out.

PAUL

Paul San Marco. That's my stage name. My real name is Ephrain Ramirez. I was born in Spanish Harlem. I'm 22 years old.

As Paul steps back, Morales steps forward.

CLOSE SHOT - MORALES

MORALES

My name is Diana Morales. And I didn't change it 'cause I figured ethnic is in. Born four-ten-sixty-two on a Hollywood bed in the Bronx.

She steps back in line.

ZACH'S VOICE

Go on, Morales.

She is puzzled.

MORALES

Go on what? How tall I am? The color of my eyes? How many shows I've done? I just gave you my picture with the resume on the back, everything's right there.

ZACH'S VOICE

Now tell me what's not on it.

MORALES

Like what?

ZACH'S VOICE

Tell me about the Bronx.

110 CONTD 110

MORALES

What's to tell about the Bronx?
It's uptown and to the right.

111 LONG SHOT - ZACH'S LIGHT - MORALES' POV 111

ZACH'S VOICE

What made you start dancing?

112 FEATURE MORALES 112

MORALES

Who knows? I'm Puerto Rican.
We jump around a lot.

She stands awkwardly for a moment, looking out at Zach.

113 LONG SHOT - ZACH'S LIGHT - MORALES' POV 113

114 FEATURE MORALES 114

She looks out, waits for his reaction, unnerved by his
silence.

MORALES

(continuing)

Look, if you want to know if I
can act, give me a scene to
read. I'll act. I'll perform.
But I can't just talk. Please,
I'm too nervous.

ZACH'S VOICE

You want the job, don't you?

CLOSE SHOT - MORALES

MORALES

Sure, I want the job.

ZACH'S VOICE

Back in line, Morales.

Confused, she backs into position.

BOBBY, SHEILA, AND GREG

They look at each other, not understanding what Zach
is doing either.

115 STAGE DOOR ENTRANCE

115

Cassie is at the public wall phone.

CASSIE

(into phone)

No, I can't be reached. I'll
have to call back.

She hangs up, then stands a moment, trying to figure out
what to do. She hears Zach's voice over P.A. system.

ZACH'S VOICE

Before we do any more dancing
-- and we'll be doing a lot of
dancing later -- let me explain
what I'm doing. I'm looking for
a strong dancing chorus. People
who can work together as a group.

As he talks, Cassie moves to the wings and looks out
toward Zach.

116 LONG SHOT - ZACH'S LIGHT - CASSIE'S POV

116

ZACH'S VOICE

(continuing)

But this is not going to be like
other auditions. I'm going to
try to shake you up, see who
you really are. We've got some
small parts...

117 TWO SHOT - ZACH BEHIND DESK - KIM SITTING BESIDE HIM 117

ZACH

(continuing)

...to be played by people in
the chorus, and since I need
great dancers, I can't expect
you to be great actors, too.
So I don't want anybody to act.
Understand? Just to be, exactly
who you are. Now, I'm going
to...

The alarm clock on the desk goes off, startling every-
body. Zach grabs it, but can't seem to get it to stop
ringing.

118 IN WINGS - CLOSEUP - CASSIE

118

Remembering.

119 INT. ZACH'S BEDROOM - DAY (FLASHBACK #3) 119

Zach and Cassie in Zach's bed, making love. Sound of alarm clock over action.

Zach is on top of Cassie and, shooting down on his back, we see Cassie's hand frantically trying to get this very same alarm clock to stop ringing. Zach's hand reaches for the clock.

(END FLASHBACK #3)

120 INT. THEATER - MED. SHOT - ZACH'S LIGHT (IN PRESENT) 120

Zach continues to try to turn off the alarm. Kim takes it and turns it off quite simply.

121 CLOSEUP - CASSIE 121

A small smile.

ZACH'S VOICE

(continuing)

I'm going to ask you some questions.

122 ON STAGE - FEATURE PAUL, VAL, SHEILA 122

reacting to Zach's speech.

123 CLOSE SHOT - BEBE 123

Concerned.

124 IN WINGS - FEATURE CASSIE 124

She is very interested in what Zach is saying.

125 LONG SHOT - ZACH'S LIGHT 125

ZACH'S VOICE

(continuing)

What I want to know is details about yourself...Things you're proud of, things you're ashamed of.

126 THE GROUP 126

Reacting.

127 LONG SHOT - ZACH'S LIGHT 127

ZACH'S VOICE

(continuing)

So, if anybody can't handle it
(MORE)

127 CONTD

127

ZACH'S VOICE (contd)
and wants to leave, right now
is the time to make up your
mind.

He turns the light off.

128 ON STAGE - THE GROUP

128

They look at each other, whisper to each other.

PAUL AND MORALES

Ready to give up, Paul turns to leave. She takes his
arm, stopping him.

MORALES
(in Spanish)
Hey! Don't run away. We're
Puerto Rican. To them we're
ashamed of everything.
(in English)
Hang around.

*

He laughs; decides to stay.

129 AL AND KRISTINE

129

KRISTINE
(to Al)
Honey, could we please go?

AL
You'll be terrific.

130 GREG, BOBBY AND SHEILA

130

BOBBY
If I could think of anything
I was ashamed of, I'd have tried
it years ago.

131 CLOSE SHOT - CASSIE

131

Taking advantage of this break, she goes on stage and
to the bridge and calls out into the darkness.

CASSIE
Zach?

132 CLOSE SHOT - ZACH

132

Looks up toward stage.

132 CONTD

132

CASSIE'S VOICE
I only need a minute....

Zach leans over, whispers to Kim who, lighting her way with a pen light, comes down the aisle toward the stage.

133 ON STAGE - FEATURE MORALES

133

MORALES
(calling to Zach)
How many jobs you got?

LARRY
(from stage left)
Four and four.

JUDY
Forty-four?

SHEILA
(to Judy, in
Southern accent)
Four and four, sugar.

LARRY
Four boys. Four girls.

134 THE GROUP

134

Reacting with apprehension.

135 FEATURE SHEILA

135

SHEILA
Need any women?

136 ON STAGE

136

Kim comes on stage, goes to Cassie. Larry, nearby, watches.

KIM
(embarrassed, whispering
to Cassie)
I'm really sorry, but Zach said
...He'll call you as soon as he
can, but...it's...but very
distracting, your...and he told
me to ask you, in a nice way,
if you'd...would you mind, kind
of...leaving?

137 CLOSE SHOT - CASSIE

137

For an instant she is too stunned to respond, then, whirling around, runs to her bags and, grabbing them, hurries out the stage door.

Larry, worried about her, runs after her.

138 EXT. STAGE DOOR ALLEY - DAY

138

Larry comes out, looks around, no Cassie. It has begun to rain.

Larry hesitates, then starts running down the alley toward 45th Street.

139 EXT. 45TH STREET - DAY

139

Larry sees Cassie, who has hailed a cab.

Cassie reaches for the handle while the cab is still in motion. Encumbered by her bags, she slips on the wet curb and falls, landing on her left arm and side.

Larry races toward her, pulls her up.

LARRY

You okay?

DRIVER

Jesus! That was one hell of a fall. She okay?

CASSIE

I'm fine.

A MIDDLE-AGED WOMAN closes her umbrella, and stepping over Cassie, gets into the cab and slams the door as the cab drives off.

CASSIE

(to departing cab)

Thanks.

Larry, examining her elbow, sees that it is scraped and bruised. He picks up her bags and leads her back toward the stage door.

140 ALLEY

140

As soon as Cassie realizes Larry is leading her down the alley toward the stage door, she stops, firmly, definitely, without equivocation.

140 CONTD

140

CASSIE

Are you crazy? I'm not going
back in there.

She makes a grab for her bags, winces in pain.

LARRY

Will you stop acting like a
goddamn child! You can wait
till the rain stops, can't you?

She hesitates, realizes he's right, starts down the
alley with him toward the stage door.

141 INT. THEATER - ON STAGE - THE GROUP - DAY

141

After a beat, Zach's light goes on. The dancers all
face front.

ZACH'S VOICE

Okay, Mike, I'll start with you.

ON STAGE - FEATURE MIKE

MIKE

Me? You're supposed to start
at the end.

ZACH'S VOICE

What would you like to tell me?

MIKE

I'd like to tell you to start
at the end.

142 INT. STAGE ENTRANCE - DAY

142

As Larry and Cassie come in we continue to hear Mike's
voice and Zach's voice.

MOVE WITH LARRY AND CASSIE as they enter the stage and
cross from upstage right to left, behind the dancers,
to the stairs leading to the basement.

LARRY

(as they go)

You can wait in the
musicians' room till
I'm through here,
then we'll go to my
place.

MIKE'S VOICE (contd)

What would you like to
know? *

ZACH'S VOICE

Whatever you want to
say. *

142 CONTD

142

CASSIE

What am I doing here?
He told me to leave.
I don't care if there's
a tornado out there,
I'm not going to...

MIKE'S VOICE

Ah -- I can't think of
a thing. *

ZACH'S VOICE

Try. *

LARRY

Will you shut up?

He grabs her elbow. Cassie
jerks away, wincing in
pain.

LARRY

Jesus! I'm sorry.

She rubs her elbow.

MIKE'S VOICE

Well...I come from this
big Irish family. My
grandmother was always
hanging out of the window
leaning on a little
pillow. 'Cause that's
what Irish grandmothers
do. I was the last of
twelve -- My sister said
I was an accident. *

LARRY

You okay?

CASSIE

Fine.

LARRY

Come on. I'll get some
ice for your elbow.

She takes a few seconds, then
reluctantly continues walking
with him.

CASSIE

Change that "fine" to
"terrible."

LARRY

What's wrong with "fine"?

CASSIE

I look like a wet rat.

LARRY

That's okay.

CASSIE

It's terrible.

LARRY

Okay, terrible. Okay?

CASSIE

Fine.

They continue toward the stairs leading to the musicians'
room.

143 ON STAGE - FEATURE MIKE

143

ZACH'S VOICE

Why did you start dancing?

MIKE

Because of my sister. She was
a girl so my mother decided she's
the one who got the dancing
lessons, so every Saturday my
mother took her and once in a
while she'd take me along.

ZACH'S VOICE

How old were you?

MIKE

Four, five. I'd sit there all
perky and...

CLOSE ON MIKE

MIKE

(begins to sing)

I'M WATCHING SIS

GO PITAPAT

SAID

I CAN DO THAT

I CAN DO THAT

KNEW EVERY STEP

RIGHT OFF THE BAT

SAID

I CAN DO THAT

I CAN DO THAT

ONE MORNING SIS WON'T GO TO
DANCE CLASS

I GRAB HER SHOES AND TIGHTS
AND ALL

BUT MY FOOT'S TOO SMALL

SO

I STUFF HER SHOES WITH EXTRA
SOCKS

RUN SEVEN BLOCKS
IN NOTHING FLAT

HELL

I CAN DO THAT

I CAN DO THAT

I GOT TO CLASS
AND HAD IT MADE
AND SO I STAYED
THE REST OF MY LIFE

(MORE)

143 CONTD

143

MIKE (contd)
 ALL THANKS TO SIS
 (NOW MARRIED AND FAT)
 I CAN DO THIS
 THAT I CAN DO
 I CAN DO THAT

He begins a tap routine.

144 INT. MUSICIANS' LOCKER ROOM - DAY

144

From down here, we continue to FAINTLY HEAR the tap dancing from on stage. Cassie is now wearing street clothes, her dancer's costume drying over a chair. She is looking through her phonebook, as she dries her hair with a small blow dryer.

Cassie suddenly stops at what she sees in the phonebook.

145 INSERT - CASSIE'S PHONEBOOK

145

On the page in Cassie's handwriting we SEE "ZACH, 48TH AND 12TH" and a phone number. A line has been drawn through this address and under it she has written the new address: "846 5TH AVENUE. PENTHOUSE A" and a phone number.

146 CLOSEUP - CASSIE'S FACE

146

Remembering.

(NOTE: Under the following we continue to HEAR the SOUND of the tap dancing from on stage.)

147 EXT. NEW YORK - 12TH AVENUE AND 48TH STREET - DAY
(FLASHBACK #4)

147

Entrance to an old, dilapidated, industrial warehouse shot from an angle to include the river and wharf, b.g. Cassie is wearing the wildly colorful outfit and scarf we saw in the memory Zach had of her in the mirrors (when she first appeared on stage in the present). She is comparing the number of the building with a slip of paper in her hand, and seeing she has the right address, she goes inside.

(END FLASHBACK #4)

148 INT. MUSICIANS' LOCKER ROOM - DAY (IN PRESENT)

148

Cassie is sitting as we left her, looking at the phonebook. She closes the phonebook, disturbed by the memory, gets up and crosses toward the water cooler.

- 149 INT. ZACH'S LOFT - DAY (FLASHBACK #5) 149
- In a FULL SHOT we SEE the entire loft -- as pristine and meticulous as a Mondrian painting. It is filled with light, but a cold light. The effect is spectacular but spare, austere, de-humanized. From what was Cassie's POV, CUT TO:
- 150 CASSIE 150
- She is surprised, impressed -- almost startled -- by what she sees. Larry, with clipboard, comes to her, takes her name, motions for her to move to the opposite end of the room, then moves out of frame.
- 151 CLOSE SHOT - ZACH 151
- 151A ZACH'S POV 151A
- Cassie moves forward continuing to look at the loft.
- 151B CLOSE ON ZACH 151B
- 151C ZACH'S POV 151C
- As Cassie is suddenly reflected in a mass of mirrors.
- 151D CLOSE ON ZACH 151D
- Reacting to Cassie's image. (The same image Zach remembered when he first saw her on stage.)
- (END FLASHBACK #5)
- 152 INT. MUSICIANS' ROOM - DAY (IN PRESENT) 152
- Cassie, coming out of the memory, has changed her mind; no longer wanting any water, turns away.
- 153 ON STAGE - MIKE 153
- Having demonstrated the elementary tap routines he learned in school, he now yells to the group on stage:
- MIKE
Give the man room!
- The group on stage moves to the sides and back, clearing the stage as Mike does a routine that gets a spontaneous hand from the group on stage when he finishes.
- 154 INT. MUSICIANS' ROOM - DAY 154
- Larry is giving Cassie a plastic bag of ice.

154 CONTD

154

During the following scene, we HEAR the applause for Mike then:

CASSIE
(putting the ice
on her elbow)
Got some ice for my ego?
It hurts worse than my
elbow.

LARRY
What the hell did you
expect? You know Zach
when he's working. To
keep interrupting, again
and again...

CASSIE
What're you talking to me
like I'm a grown-up for?

LARRY
Just stay put, okay?
And don't move!
(he starts out)

CASSIE
Larry?
(he stops; turns
Does Zach still think
I...?

LARRY
Let's get one thing
straight. You can
stay with me and
Howie till you find
a place, but as far
as you and Zach are
concerned, I'm not
getting in the middle
here.
(he goes out)

She looks at the shabby room,
her wet rehearsal clothes, the
ice on her elbow.

CASSIE
(totally dis-
gusted with
herself)
Shit.

ZACH'S VOICE
(over P.A.)
Bobby?

BOBBY
(unamplified)
I thought you'd never ask.

ZACH'S VOICE
(over P.A.)
Don't fall off the stage.

BOBBY
(unamplified)
I just wanted to see if
there were any alligators
down there. Not that I'm
suggesting for a moment
that the orchestra pit is
in any way similar to a
sewerage pipe, which has
nothing to do with what
I'd decided to talk about,
but having a natural fear-
less sense of brilliance,
everything that comes out
of my mouth is a marvel of
Dickensian wit...

The truth is, given
the circumstances of
my birth, it's nothing
short of a miracle I
didn't grow up to be
Oliver Twist.

155 ON STAGE - CLOSE SHOT - BOBBY

155

Bobby continuing talking to Zach.

BOBBY

...But actually I don't know
how I turned out as heavenly
as I did.

ZACH'S VOICE

Are you going to do a routine?

BOBBY

No...no...
(pretending to swing
a golf club the way
Johnny Carson does
in his monologue)
Moving right along...

ZACH'S VOICE

Start with your home life.

BOBBY

Do you want to know all the
wonderful and exciting things
that have happened to me, or
you want the truth?

ZACH'S VOICE

I'll take the truth.

BOBBY

My mother had a lot of card
parties and was one of the
foremost bridge cheaters in
America. My father worked for
this big corporation. They
used to send him out into the
field a lot -- to drink. But
they were okay. I was the
strange one.

ZACH'S VOICE

How strange?

BOBBY

Real, real strange...BIZARRE.

155A During a number of SHOTS of the chorus, either
listening to Bobby or lost in their own thoughts,
we HEAR:

155A

VOICES

What am I going to tell him?
(musically repeated)

155B FEATURE BOBBY

155B

BOBBY

As I got older I got stranger
and stranger -- that's when I
started breaking into people's
houses -- oh, I didn't steal
anything -- I just rearranged
their furniture.

155C THE CHORUS

155C

VOICES

(singing)

WHAT AM I GOING TO SAY?

(musically repeated)

155D BOBBY

155D

BOBBY

I went to this very expensive
private school for the
exceptionally stupid. Jock
City. I was the kid who always
got slammed into lockers -- not
only by the students -- by the
teachers, too.

I couldn't catch a ball if it had
Elmer's Glue on it, and wouldn't
my father have to be this big
ex-football hero? He was so
humiliated he didn't know what
to tell his friends, so he told
them I had polio. On Father's
Day I used to limp for him.

155E THE CHORUS

155E

VOICES

(singing)

WHAT DOES HE WANT TO HEAR?

(musically repeated)

155F BOBBY

155F

BOBBY

And I was always thinking up
these spectacular ways how to
kill myself. But then I realized
-- to commit suicide in Buffalo
is redundant.

ZACH'S VOICE

Okay, Bobby.

155F CONTD

155F

BOBBY

Exactly what you don't want,
right?

156 CLOSEUP - ZACH

156

Grinning.

ZACH

Exactly.

Zach picks up the yellow "clicker." It is next to an empty water glass. Zach clicks the clicker two times, a signal to the electrician in the booth.

157 INT. ELECTRICIAN'S BOOTH - DAY

157

The ELECTRICIAN, hearing the clicks, turns on a high-intensity follow spot.

158 ON STAGE - THE GROUP

158

A blinding head spot hits the person on the stage left end of the line directly in the face. Zach clicks again and the spot moves down the line to the face of the next person, etc.

159 CLOSE SHOT - ZACH

159

Looks at the water glass on his desk which triggers a memory.

160 INT. ZACH'S LOFT - BATHROOM (FLASHBACK #6)

160

Zach comes into the bathroom. He is surprised to see on the counter in front of his seven tailored toothbrushes in their matching stand, a water glass with a bright orange 79¢ toothbrush in it. He laughs, takes a moment, then takes out his key ring, removes the key to the loft and places it on the counter in front of the water glass with the toothbrush in it.

161 OMITTED

161

162 OMITTED

162

(END FLASHBACK #6)

163 INT. THEATER - CLOSE SHOT - ZACH (IN PRESENT)

163

Coming out of the memory, he looks back toward the stage.

- 164 ON STAGE - FEATURE SHEILA 164
The spot has gone past Sheila.
- 165 CLOSE SHOT - ZACH 165
He realizes he has gone past who he wants to hear next.
He clicks twice.
- 166 ON STAGE - FEATURE SHEILA 166
The spot moves back to Sheila, very hot on her face,
hurting her eyes.

(CONTINUED)

Sheila? ZACH'S VOICE

Yeeeeessss? SHEILA

Do you have anything to tell me? ZACH'S VOICE

What I want to be when I grow up? SHEILA

Okay. ZACH'S VOICE

Young. SHEILA
(shielding her eyes
from the light)
That light. Don't you have
anything softer?

Come closer. ZACH'S VOICE

She steps forward so she is no longer blinded.

Can I sit on your lap? SHEILA

Do you always come on like this? ZACH'S VOICE

No. Sometimes I'm aggressive. SHEILA

Tell me about your parents. ZACH'S VOICE

My parents? SHEILA

Your mother. ZACH'S VOICE

Trying to be funny, she goes into an old-fashioned melo-
drama performance.

My poor, dear, sweet, darling, old
grey-haired mother. She was raised
in an orphanage by nuns and they
wouldn't even let her...

167 CLOSE SHOT - ZACH

167

Annoyed.

ZACH

(into mike)

Goddamn it! Can't anybody up there hear me? Let your hair down! Can't you talk? Just talk! All of you! To me. To each other! All I want is a little honest emotion. Jesus!

168 CLOSE SHOT - SHEILA

168

She has removed the hairpin from the back of her hair and shakes her hair loose.

SHEILA

Better?

ZACH'S VOICE

(no nonsense)

Your mother.

SHEILA

My mother is, well, kind of middle-aged and frumpy...

MORALES

Whose isn't?

SHEILA

When she was fourteen, she was middle-aged and frumpy.

ZACH'S VOICE

Is that the kind of woman your father liked?

SHEILA

My father liked them young, tall, and filled out in all the right places.

She poses, indicating she has turned out to be exactly that kind of girl.

SHEILA

(continuing)

Anyway, God knows why, they had this daughter -- me.

169 CLOSE SHOT - MAGGIE

169

Listening.

SHEILA'S VOICE

(continuing)

...and just to get away from
her middle-aged frumpy life,
she took me to every ballet
that came to town...

170 CLOSE SHOT - BEBE

170

Listening, more intensely than the others.

SHEILA'S VOICE

(continuing)

...only because it was cheaper
than getting a babysitter. Then
I saw that movie..."The Red Shoes"
...and...

171 THE GROUP

171

Connie, Bebe, Maggie and Morales react to "The Red Shoes."

CLOSE SHOT - MAGGIE

MAGGIE

You, too? It changed my whole
life.

CLOSE SHOT - MORALES

MORALES

I saw that picture a hundred
and twelve times, I swear on
the grave of my mother.

172 CLOSE SHOT - SHEILA

172

SHEILA

Anyhow...let's face it. My
family scene was...well, not
good.

(singing)

DADDY ALWAYS THOUGHT THAT HE
MARRIED BENEATH HIM
THAT'S WHAT HE SAID...THAT'S
WHAT HE SAID

173 CLOSE SHOT - ZACH

173

Watching.

174 LONG SHOT - THE STAGE (ZACH'S POV)

174

Through Zach's eyes:

SHEILA

(continuing)

WHEN HE PROPOSED HE INFORMED
MY MOTHER
HE WAS PROBABLY HER VERY LAST
CHANCE
AND THOUGH SHE WAS 22
THOUGH SHE WAS 22
THOUGH SHE WAS 22
SHE MARRIED HIM

LIFE WITH MY DAD WASN'T EVER A
PICNIC
MORE LIKE A COME-AS-YOU-ARE
WHEN I WAS FIVE I REMEMBER MY
MOTHER
DUG EARRINGS OUT OF THE CAR
I KNEW THAT THEY WEREN'T HERS,
BUT IT WASN'T
SOMETHING YOU'D WANT TO DISCUSS
HE WASN'T WARM
WELL, NOT TO HER
WELL, NOT TO US...
BUT

EVERYTHING WAS BEAUTIFUL AT THE
BALLET?
GRACEFUL MEN LIFT LOVELY GIRLS
IN WHITE
YES, EVERYTHING WAS BEAUTIFUL
AT THE BALLET
HEY,
I WAS HAPPY...AT THE BALLET
(speaking)
That's when I started class.
(singing)
UP A STEEP AND VERY NARROW
STAIRWAY

Bebe appears magically.

SHEILA & BEBE

TO THE VOICE LIKE A METRONOME
UP A STEEP AND VERY NARROW
STAIRWAY,

SHEILA

IT WASN'T PARADISE...

BEBE

IT WASN'T PARADISE...

174 CONTD

174

SHEILA & BEBE
IT WASN'T PARADISE...

SHEILA
BUT IT WAS HOME.

MOVE IN TO EXTREME CLOSEUP OF BEBE. She is shot in harsh, contrast light to make her look plain.

BEBE
MOTHER ALWAYS SAID I'D BE VERY
ATTRACTIVE
WHEN I GREW UP...WHEN I GREW UP.
"DIFFERENT" SHE SAID, "WITH A
SPECIAL SOMETHING
AND A VERY, VERY PERSONAL
FLAIR"
AND THOUGH I WAS EIGHT OR NINE
THOUGH I WAS EIGHT OR NINE
THOUGH I WAS EIGHT OR NINE
I HATED HER
(speaking)
Now...
(singing)
DIFFERENT IS NICE, BUT IT SURE
ISN'T PRETTY
"PRETTY" IS WHAT IT'S ABOUT
I NEVER MET ANYONE WHO WAS
DIFFERENT
WHO COULDN'T FIGURE THAT OUT
SO BEAUTIFUL I'D NEVER LIVE
TO SEE
BUT IT WAS CLEAR
IF NOT TO HER
WELL, THEN...TO ME...
THAT...

As CAMERA MOVES BACK we see Sheila.

SHEILA & BEBE
EVERYONE IS BEAUTIFUL AT THE
BALLET
EVERY PRINCE HAS GOT TO HAVE
HIS SWAN
YES, EVERYONE IS BEAUTIFUL AT
THE BALLET

MAGGIE
HEY

BEBE, SHEILA & MAGGIE
I WAS PRETTY
AT THE BALLET...

174 CONTD

174

Maggie appears to join Bebe and Sheila.

CAMERA MOVES IN TO A TIGHT CLOSEUP OF MAGGIE.

MAGGIE

(underscoring as she
speaks)

I was born to save their marriage,
but when my father came to pick
me and my mother up at the
hospital, he said, "Well, I thought
this was going to help, but I guess
not..." A few months later he left
and never came back.

Anyway, I had this incredible
fantasy life. I used to dance
around the living room with my
arms up like this and in my
fantasy there was this Indian
chief, and he'd say, "Maggie, do
you want to dance?" And I'd say,
"Daddy, I would love to dance."

BEBE

BUT IT WAS CLEAR...

SHEILA

WHEN HE PROPOSED...

MAGGIE

THAT I WAS BORN TO HELP THEIR
MARRIAGE AND WHEN...

SHEILA

THAT'S WHAT HE SAID...

BEBE

THAT'S WHAT SHE SAID...

MAGGIE

I USED TO DANCE AROUND THE
LIVING ROOM...

SHEILA

HE WASN'T WARM...

BEBE

NOT TO HER...

174 CONTD

174

MAGGIE

IT WAS AN INDIAN CHIEF, HE'D SAY,
 "MAGGIE, DO YOU WANNA DANCE?"
 AND I'D SAY, "DADDY, I WOULD
 LOVE TO"...

MAGGIE, BEBE & SHEILA

EVERYONE WAS BEAUTIFUL AT THE
 BALLET,
 RAISE YOUR ARMS, AND SOMEONE'S
 ALWAYS THERE.

YES, EVERYTHING WAS BEAUTIFUL
 AT THE BALLET,
 AT THE BALLET,
 AT THE BALLET...

Music up, full instrumental of first eleven bars of
 chorus. As the music swells and builds to symphonic
 proportions, we PULL BACK AND UP AND AROUND, losing
 the girls, to see the enormous void of the empty
 theatre; dark, except for the pinpoint of Zach's light.
 Then, continuing to move around, we return to the three
 tiny figures on the huge empty stage.

CLOSER SHOT - GIRLS

MAGGIE

HEY...

BEBE

I WAS PRETTY...

SHEILA

I WAS HAPPY...

MAGGIE

I WOULD LOVE TO...

MAGGIE, BEBE & SHEILA

AT...THE...BALLET.

175 THE ENTIRE LINE REAPPEARS IN THEIR REGULAR POSITIONS 175

FIRST SHADOW SHOT. Shadows are slightly longer. The
 dancers are tired, and getting tense.

176 CLOSE SHOT - ZACH

176

Studying each of the dancers.

- 177 CLOSE SHOT - CONNIE 177
Her feet hurt. She is standing on her right foot and holds the calf of her leg against her knee as she rotates her left foot.
- 178 AL AND KRISTINE 178
She is exhausted, both physically and emotionally.
- KRISTINE
(whispering to Al)
How much longer?
- He hugs her reassuringly.
- 179 CLOSE SHOT - DON 179
He is sweating.
- 180 CLOSE SHOT - MORALES 180
Getting very impatient with this and a little annoyed, she is nervously drumming her fingertips against her thigh.
- WIDEN ANGLE TO INCLUDE PAUL BESIDE HER
He wipes his forehead.
- 181 CLOSE SHOT - BEBE 181
In contrast to the others who are showing signs of fatigue, Bebe is almost glowing with tranquility.
- 182 CLOSE SHOT - ZACH 182
Puzzled, but fascinated by the change he sees in Bebe.
- ZACH
(to Kim)
Give me the resume of the little blonde, third from the end.
- 183 FEATURE SHEILA 183
She raises her hand and calls to Zach.
- SHEILA
Can the adults smoke?
- LARRY
No breaks, Sheila.

183 CONTD

183

SHEILA
May I discuss it with my kidneys?

ZACH
(laughs)
Fine.

MOVE WITH SHEILA as she goes off into the wings.

184 WINGS - SHEILA

184

She takes her purse from her dance bag. Staying with
Sheila we hear (O.S.):

ZACH'S VOICE
Kristine.

185 STAGE - KRISTINE AND AL

185

KRISTINE
Oh no, me? Oh, God...I don't
know where to begin.

AL
Tell him how you got started
dancing.

KRISTINE
Oh...Ah, well it was when this
man came around to my home...
selling...ah...

AL
Lessons.

KRISTINE
Yeah, lessons...dancing lessons.
From then on I watched everything
on television that had dancing on
it. Especially...oh, God, what
do you call them...?

AL
Variety shows...

KRISTINE
Right. Variety shows...

AL
Specials.

KRISTINE
Specials. And, ah...oh, dear, I
can't remember what I was talking
about.

185 CONTD

185

AL

Variety shows.

KRISTINE

No, no...It was...

AL

Specials.

KRISTINE

Right. Specials. Uh...Uh...
 Oh God. I'm sorry. It's just
 that I'm really nervous.

ZACH'S VOICE

Take a minute and pull yourself
 together.

AL

For her...this is together.

KRISTINE

He's right. But anyway, I always
 knew what I wanted to do...I
 wanted to...ah...I always wanted
 to...ah...

AL

Dance.

KRISTINE

Right! Dance!

186 INT. MUSICIANS' LOCKER ROOM - DAY

186

Cassie is looking through the "Apartments for Rent"
 section of the New York Times, pencil in hand, but
 finding nothing to circle.

Sheila comes in, sees Cassie.

SHEILA

Hi.

She goes to the water fountain, takes two aspirins out
 of bottle.

SHEILA

Now I get headaches. I used
 to give them.

CASSIE

Hi, Sheila.

SHEILA

(takes aspirin,
 washes them down)

I hate pain, which is one reason
 (MORE)

SHEILA (contd)
I never made it as a dancer.
You real dancers love pain.

CASSIE
(ironically)
Yeah, I'm really getting off
on this swollen elbow.

SHEILA
(laughs)
What happened?

CASSIE
I fell on my ass. It just looks
like my elbow.

SHEILA
(sits down)
What was that up there? You and
Zach.

Cassie looks at her, surprised to have been aksed such a
personal question.

SHEILA (contd)
Right. None of my business.
(sees the want ads)
If you're looking for a place
to rent, forget it. They've
co-opted every rat-hole in
Manhattan.
(takes a card from
her purse, hands
it to Cassie)
If you want to buy, however, I
now happen to be this very chic
real estate person. Which is
another reason I never made it
as a dancer. I hate being poor.
Not that anybody likes it, but
you real dancers never seem to
notice, which is what surprised
me when you went to Hollywood.

CASSIE
It surprised me, too.

SHEILA
I saw that picture. The one they
brought you out for.

CASSIE

You and my mother. Even I didn't see it, all the way through.

SHEILA

What happened?

CASSIE

They brought me out as a dancer, okay? -- which I did fine; but, go figure, they cut out all my dancing, and left in all my acting, which didn't exactly make me a star overnight.

Sheila laughs.

CASSIE

(continuing)

I think I'm getting crazy. Last night I'm sitting in bed watching TV, eating a whole Sara Lee cheese-cake -- not even defrosted even -- when all of a sudden for no reason I remembered reading in "Variety" about the audition today and -- I don't know what I was thinking of -- two hours later I'm on the red eye to New York.

Larry comes in, sees Sheila.

LARRY

(to Sheila)

You'd better get your ass on stage.

SHEILA

Why is it only my ass gets invited places?

She saunters out as Robbie and Kim come in.

Kim, surprised to see Cassie, stops and, referring to Cassie, gives Larry a look.

Cassie sees the look. Larry sees that Cassie has seen it.

LARRY

(to Kim)

Don't worry about it. Okay?

Larry goes to one of several trunks on the floor and opens it. It's filled with hats of every description.

186 CONTD

186

LARRY
(to Robbie and Kim)
Here's the one.

Robbie and Kim pick up the trunk and take it out. Larry goes to Cassie.

LARRY
(to Cassie, thinks a moment)
Look, go up to the prop room on the third floor. We're using it as an office. You better stay out of sight for awhile.

CASSIE
I know I'm putting you on the spot, but I need a job. I really need one.

Larry takes a moment, is surprised to see she really means it.

LARRY
I'll talk to Zach, but you stay put, will you, for chrissakes?
No more interruptions.

Larry goes out. Cassie gathers her things together.

187 OMITTED

187

188 INT. STAGE - FULL SHOT - THE GROUP - DAY

188

Al is in the middle of his turn.

AL
So...what else can I tell you, Zach?

He looks at Kristine and smiles confidentially; Mr. Cool.

Sheila crosses to her place in line, taking her time, seemingly confident enough to enjoy the complete attention she gets from everybody by interrupting.

189 INT. BACKSTAGE - THIRD FLOOR LANDING - DAY

189

Cassie coming up. She is carrying her bags. She goes down the hall and stops between two doors, one on each side of her. She opens the door on the right, thinking it's the prop room. Instead, it leads to the flyfloor. She looks through the door.

- 190 INT. FLYFLOOR - DAY 190
Cassie comes out and looks down at the stage.
- 190A LONG SHOT - THE STAGE - CASSIE'S POV 190A
- 190B CLOSE ON AL 190B
- AL
...I'm straight, not too bright,
not too dumb, not too talented.
But you know me, Zach. Show me
what to do and I'll do it exactly
the same way eight shows a week
forever.
- 191 FLYFLOOR - CASSIE 191
She goes back to the hall.
- 192 HALL - CASSIE 192
Leaving the door to the flyfloor open, she goes into the
prop room.
- 193 INT. PROP ROOM - DAY 193
Cassie comes in, puts her bags down. Then she puts her
wet rehearsal clothes over a chair. She leaves the door
open. We can HEAR what is taking place on stage, three
floors below.

Cassie crosses to the window and stands looking out.
It is raining very, very hard.

Cassie, at the window, looks at the theater across the
street.
- 194 EXT. BROADWAY THEATER - DAY (CASSIE'S POV) 194
As we slowly ZOOM IN TO A CLOSE SHOT of a photograph of a
featured player on one side of the entrance, we CUT TO:
- 195 A WORKMAN'S FACE LOOKING DOWN (FLASHBACK #7 CONTD) 195
WIDER ANGLE reveals he is about to place a five foot
color photo outside a theater entrance three years
earlier. It is a sunny summer day. With a sudden
flourish the photograph unfurls as he puts it into the
frame. It is a picture of Cassie, in costume, in a dance
pose from the show she is in.

195 CONTD

195

ANOTHER ANGLE

We SEE Cassie looking at the picture the workman is putting up. Zach, beside her, is enjoying her reaction to seeing this first visible evidence of Cassie being featured in the show. Overwhelmed, she slaps her forehead in astonishment.

(END FLASHBACK #7)

196 INT. PROP ROOM - DAY (IN PRESENT)

196

Cassie coming out of the memory.

197 INT. ON STAGE - THE GROUP

197

As Al and Kristine step back in line, Mark lunges forward unable to stand it any longer.

MARK

(blurting it out)

Can I go next?

THE GROUP

Everybody turns to look at him.

FEATURE MARK

He is now embarrassed.

MARK

(continuing)

I don't have anything to say,
but this waiting is killing me.

They all laugh.

ZACH'S VOICE

Okay. Let's start with your
childhood.

MARK

It was terrible! Like everybody
else.

ZACH'S VOICE

All of it?

197 CONTD

197

MARK

None of it really, but who wants
to admit you had a happy childhood?
It's embarrassing.

ZACH'S VOICE

How about sex?

Mark's face lights up.

MARK

(absolutely delighted)

Hey! Yeah! Sex was terrible!

198 CLOSE SHOT - ZACH

198

Smiling; enjoying this kid.

ZACH

How?

199 STAGE - ON MARK

199

MARK

Well...I was twelve years old --
I didn't know what a girl's thing
looked like and it was driving me
crazy, so I went to the library
and took out this medical book,
and I'm twelve years old -- right?...

200 THE GROUP

200

CLOSEUP - VAL

VAL

(singing)

HELLO TWELVE

CLOSEUP - JUDY

MARK (contd)

So I knew what I wanted
to know was in the book.
But the problem was it
was all in doctor talk.

*
*
*
*

Also remembering how she
felt at that age.

JUDY

(singing)

HELLO THIRTEEN

CLOSEUP - MAGGIE

Also remembering how she
felt at that age.

200 CONTD

200

MAGGIE
(singing)
HELLO LOVE

FEATURE MARK

MARK
(speaking)
...and after I had my first...
wet dream, I went right to the
medical book and looked it up...
milky discharge...Oh my God...
gonorrhea!

BOBBY
(singing)
CHANGES, OH!

MORALES
DOWN BELOW

BEBE
UP ABOVE

MARK (contd)
So I went to my buddy and *
he knew less than I did *
about it. I couldn't even *
imagine asking my dad about *
it. *

MARK (contd)
-- I was in shock! I mean...I
didn't have anybody to talk to,
so I went to the priest and told
him I had gonorrhea! Well, he
was in shock.
(singing, liturgically)
WHO HAVE YOU BEEN WITH, MY SON?
(speaking)
Nobody. I haven't even seen a
girl's thing yet.
(singing)
THEN HOW CAN YOU HAVE GONORRHEA?
(speaks)
Well, finally I told him about
the book and he set me straight
which is the only time the church
ever helped me out.

Mark steps back.

Greg comes out and begins talking but can only be
heard very faintly under the singing.

GREG
Sex happens to be the one
subject I can speak about with
absolutely no authority what-
soever.

200 CONTD

200

VAL		GREG (contd)
TOO YOUNG TO TAKE OVER	*	Every time I think I think
		I have a handle on it --
BOBBY		if you'll pardon the
TOO OLD TO IGNORE	*	expression -- it's back to
		square one.
MAGGIE		
GEE, I'M ALMOST READY	*	
ALL		
BUT -- WHAT -- FOR?	*	

FEATURE GREG

GREG
 ...the worst thing for me about
 high school was, every time the
 teacher called on me, I'd be hard.

Here's me, walking down the hall
 with my books in front of me.

MIKE
 You, too? I thought it was only me.

BOBBY
 Mine didn't go down for three years.

MIKE
 And the bus. Remember the bus?

GREG
 All I had to do was look at a bus --
 BINGO!

ALL
 TOO YOUNG TO TAKE OVER
 TOO OLD TO IGNORE

MIKE
 GEE, I'M ALMOST READY

ALL
 BUT...WHAT...FOR?

(CONTINUED)

200 CONTD

200

FEATURE GREG

GREG

Finally, one night I got a girl who was actually willing to do it. So there I was making out in the back seat with Sally Ketchum when all of a sudden I realized something. The first time in my life I was supposed to be hard I was soft.

ZACH

Did that come as a surprise to you?

GREG

I guess. Yeah. It was the moment I realized I was gay.

Greg steps back into line.

ALL

THERE'S A LOT
I AM NOT
CERTAIN OF

HELLO TWELVE
HELLO THIRTEEN
HELLO LOVE

FEATURE RICHIE

Stepping forward.

RICHIE

Talk about love! Man! My first time was with this girl Paulette. In a coal bin.
(singing)

FIRST TIME WE MADE LOVE
IT WAS A GREAT BIG DEAL
I WAS TOO SCARED TO FEEL
NERVOUS FROM TRYING

NEXT TIME WE MADE LOVE
STILL WE WERE NOT A HIT
I THOUGHT IF THIS IS IT
EV'RYONE'S LYING

(MORE)

200 CONTD

200

RICHIE (contd)
 BUT THEN WE DID IT AGAIN
 AND I FORGOT TO BE SCARED, I GUESS
 CAUSE WHEN WE DID IT AGAIN
 I CLOSED MY EYES...

SURPRISE, SURPRISE
 SURPRISE, SURPRISE
 SURPRISE, SURPRISE
 SURPRISE!

SWEET, ICICLE HOT
 SMOOTH AS A LEMON PIE
 SAILING ACROSS THE SKY
 INTO THE OCEAN

WE LIKED IT A LOT
 YOU CAN IMAGINE WHY
 WE HAD BEGUN TO FLY
 FEELINGS IN MOTION

AND THEN WE DID IT AGAIN
 I'M THINKING WAS IT BEGINNER'S LUCK?
 OR IS IT WONDERFUL ONCE
 IN EACH THREE TRIES?...

SURPRISE, SURPRISE
 SURPRISE, SURPRISE
 SURPRISE, SURPRISE
 SURPRISE!

- 201 Richie goes into a dance which involves the whole 201
 chorus.
- At the end of the number, they all take their places
 in line again.
- 201A SECOND SHADOW SHOT 201A
- Longer shadows.
- 202 INT. PROP ROOM - DAY 202
- Cassie reaches into her purse, takes out the remote
 control for her telephone answering machine, then
 dials Operator.

 OPERATOR'S VOICE
 Operator.

 CASSIE
 I want to call Los Angeles, area
 code 213 555-8283, but I want to
 charge it to that number.

202 CONTD

202

OPERATOR'S VOICE

I'll have to verify.

CASSIE

You can't verify, there's nobody there but me and I'm here.

OPERATOR'S VOICE

If nobody's there, who're you calling?

Cassie hesitates. It's getting much too complicated.

CASSIE

Charge it to this number.

Through the phone we HEAR Cassie's voice.

CASSIE'S VOICE

Hi, this is Cassie. I'm sorry I can't answer the phone right now, but I'll get back to you as soon as I can. Please wait for the beep.

After the sound of the beep, Cassie presses the button on her remote control. After the signal, we HEAR the messages.

MAN'S VOICE

(sexy South American accent)

Hello, Cassie. You don't know me, but Marsha says you will be unable to resist me, which I hope, like Marsha said. So. May I call you later? Thank you.

A pause. Cassie frowns. Signal, then:

FIRST WOMAN'S VOICE

This is Harried in Ernie Feldman's office. He said to thank you for calling, but there's nothing you're right for.

CLOSEUP - CASSIE'S FACE

As she listens, her mind wanders. She looks at a piece of fabric lying over the desk. It is a brightly colored floral print. This triggers a memory.

203 MOVE IN TO EXTREME CLOSEUP
OF FLOWERS (FLASHBACK #8)

DISSOLVE THROUGH TO EXTREME
CLOSEUP OF REAL FLOWERS

PULL BACK TO REVEAL:

EXT. NEW YORK - WHOLESALE
FLOWER MART
DISTRICT - DAY

Cassie, pushing a grocery cart already loaded with flowers, is in the process of buying even more. Her face is beaming.

(END FLASHBACK #8)

204 CLOSE SHOT - CASSIE (IN PRESENT)

204

In prop room coming out of memory.

Pause. Signal, then:

MARSHA'S VOICE

(Southern accent)

Cassie, it's Marsha. If you get a call from some South American jerk, hang up.

*

205 INT. ON STAGE - FEATURE CONNIE - DAY

205

CONNIE

I mean it! How would you like to stay twelve years old all your life. My last show I played a fourteen year old and I just turned twenty-three.

ZACH'S VOICE

The Year of the Chicken?

CONNIE

Caught!

Connie steps back in line.

MORALES

(to Connie)

Didn't you go to The High School
of Performing Arts?

205 CONTD

205

CONNIE

I thought you looked familiar.

MORALES

Remember Mr. Karp? The acting teacher?

They both laugh.

CONNIE

(imitating a "method"
acting teacher)

"In order to be a real actor
it's not enough to act like a
King. You also got to act like
a chair."

ZACH'S VOICE

Tell me about him, Morales.

MORALES

The first day of acting class
Mr. Karp puts us on stage with
our legs around each other, one
in back of the other and he says,
"Okay, we're going to do improv-
isations. You're on a bobsled.
It's snowing out. And it's
cold. Okay...go!"

(singing)

EVERY DAY FOR A WEEK WE WOULD
TRY TO
FEEL THE MOTION...FEEL THE
MOTION
DOWN THE HILL

EVERY DAY FOR A WEEK WE WOULD
TRY TO
HEAR THE WIND RUSH...HEAR THE
WIND RUSH
FEEL THE CHILL

(MORE)

(CONTINUED)

205 CONTD

205

MORALES (contd)

AND I DUG RIGHT DOWN TO THE
 BOTTOM OF MY SOUL
 TO SEE WHAT I HAD INSIDE
 YES, I DUG RIGHT DOWN TO THE
 BOTTOM OF MY SOUL
 AND I TRIED...I TRIED!

(speaking)

And everybody is going "whooshhh,
 whooshhh...I feel the snow...I
 feel the cold...I feel the air."
 And Mr. Karp turns to me and he
 says, "Okay, Morales. What did
 you feel?"

(singing)

AND I SAID..."NOTHING,
 I'M FEELING NOTHING"

206 CLOSE SHOT - ZACH

206

He looks up.

MORALES' VOICE

AND HE SAYS, "NOTHING
 COULD GET A GIRL TRANSFERRED"

207 ON STAGE - FEATURE MORALES

207

MORALES

THEY ALL FELT SOMETHING
 BUT I FELT NOTHING
 EXCEPT THE FEELING
 THAT THIS BULLSHIT WAS ABSURD

(speaking)

But I said to myself: "Hey, it's
 only the first week. Maybe it's
 genetic. They don't have bob-
 sleds in San Juan."

(singing)

SECOND WEEK, MORE ADVANCED AND
 WE HAD TO
 BE A TABLE...BE A SPORTSCAR
 ICE CREAM CONE

MR. KARP, HE WOULD SAY, "VERY
 GOOD, EX-
 CEPT MORALES.
 TRY MORALES
 ALL ALONE"

(MORE)

MORALES (contd)

AND I DUG RIGHT DOWN TO THE
BOTTOM OF MY SOUL
TO SEE HOW AN ICE CREAM FELT
YES, I DUG RIGHT DOWN TO THE
BOTTOM OF MY SOUL
AND I TRIED...TO MELT!

THE KIDS YELLED "NOTHING"
THEY CALLED ME "NOTHING"
AND KARP ALLOWED IT
WHICH REALLY MAKES ME BURN

THEY WERE SO HELPFUL
THEY CALLED ME "HOPELESS"
UNTIL I REALLY DIDN'T KNOW
WHERE ELSE TO TURN

(speaking)

And Karp kept saying, "Morales,
I think you should transfer to
Girls' High. You'll never be
an actress. Never!" Jesus
Christ!

(singing)

WENT TO CHURCH PRAYING SANTA
MARIA
SEND ME GUIDANCE
SEND ME GUIDANCE
ON MY KNEES

WENT TO CHURCH, PRAYING SANTA
MARIA
HELP ME FEEL IT...HELP ME FEEL
IT
PRETTY PLEASE

AND THE VOICE FROM DOWN AT THE
BOTTOM OF MY SOUL
CAME UP TO THE TOP OF MY HEAD
AND THE VOICE FROM DOWN AT THE
BOTTOM OF MY SOUL
HERE IS WHAT IT SAID:
THIS MAN IS...NOTHING

THIS COURSE IS...NOTHING
IF YOU WANT SOMETHING
GO FIND A BETTER CLASS

AND WHEN YOU FIND ONE
YOU'LL BE AN ACTRESS
AND I ASSURE YOU THAT'S WHAT
FINALLY CAME TO PASS
(MORE)

207 CONTD

207

MORALES (contd)
SIX MONTHS LATER I HEARD THAT
KARP HAD DIED
AND I DUG RIGHT DOWN TO THE
BOTTOM OF MY SOUL
AND CRIED...

'CAUSE I FELT...NOTHING

208 CLOSE SHOT - ZACH

208

He is transfixed by what Morales has said. HOLD ON ZACH a moment. Absently, he reaches for his Bojangles lighter and flips the head off, getting ready to light it when suddenly he stops, remembering that Cassie gave it to him.

He relates to the problem of "feeling nothing," then with his thumb puts the head back on the lighter and puts it on the desk.

Looking up to the stage, he speaks into his mike.

ZACH

Okay, Don.

209 ON STAGE - FEATURE DON

209

DON

Well, to be honest...I've been listening to these people all day trying to be honest...I mean ...say you pull a hamstring. You know. Let's be honest. Here today, gone tomorrow.

Know what I mean?

...Like the couple over here just got married. My wife, every time I tell her I'm going to audition... she's got a right to...You know. I mean. What the hell?

It's not a question of...Know what I mean?...I'm a damn good waiter...Two kids, a wife, a mother on social security to keep from eating cat food...so my day-time job...it's not a question of...

I'm a waiter! That's what I am! On applications it says, "Occupation," I put "dancer."

(MORE)

209 CONTD

209

DON (contd)

You know how many waiter jobs
I'm fired off?...One time late
is...sure, but auditions never.
You know.

One of my kids sometimes...like
my wife says...but...Come on!
On applications?

Tuesday, Wednesday...summer,
winter...I mean, Jesus! I've
got the sweetest little wife in
the world, but...

(suddenly forlorn)

I don't know.

210 MED. SHOT - ZACH

210

Larry comes down the aisle and squats beside Zach.

LARRY

Before Kim makes a big deal
about it. Cassie's upstairs
in the prop room, till the
rain stops. I told her to.

ZACH

What's she doing this for?

LARRY

I don't think she's been working
too much.

ZACH

What do you mean? She's broke?
Is that...She needs money?

LARRY

Talk to her. I don't know.

Zach takes a moment to mull over the situation, then picks
up the mike and turns toward stage.

ZACH

(into mike)

Val.

Larry starts down the aisle.

211 ON STAGE - VAL

211

Steps forward, but before she speaks we HEAR from 45th
Street an ambulance blaring its horn, the siren screaming,
making it impossible for Val to be heard. She waits for
the ambulance to pass.

212 CLOSE SHOT - ZACH

212

ZACH
 (taking all his frus-
 trations out on the
 city noise)
 Goddamn it, Larry! Is the
 loading door closed?

As we HEAR the door slam, Zach's mind wanders to a
 flash-cut.

213 INT. ZACH'S LOFT - DAY (MEMORY) (FLASHBACK #9)

213

(During the memory, we HEAR the siren moving off.)

Zach comes into his apartment and is startled to find
 it filled with flowers and plants, even a couple of
 trees. It delights him.

(END FLASHBACK #9)

214 INT. THEATER - CLOSE SHOT - ZACH (IN PRESENT)

214

The siren is dim in the distance.

ZACH
 Go ahead, Val.

215 ON STAGE - FEATURE VAL

215

VAL
 First of all, let's get one thing
 straight. I never heard about
 "The Red Shoes." I never saw
 "The Red Shoes." I didn't give a
 shit about "The Red Shoes." I came
 to New York because I wanted to be
 a Rockette at Radio City because
 this girl in my home town -- Louella
 Heiner -- had actually gotten out
 and made it to New York and she was
 a Rockette. Well, she came home
 Christmas to visit, and they gave
 her a parade. A goddamn parade.
 I had to twirl a friggin' baton for
 two hours in the rain. Unfortunately,
 though, she got knocked up over
 Christmas -- Merry Christmas -- and
 never made it back. That was my
 plan -- not to get knocked up, you
 understand -- to be a Rockette at
 Radio City, but the only problem
 was I was so ugly you wouldn't
 believe it. Skinny, homely, and
 flat as a pancake...Anyway, I got
 (MORE)

215 CONTD

215

VAL (contd)

off the bus all dressed up in my
 little white shoes, my little white
 tights, my little white dress...I
 looked like a fuckin' nurse.
 Anyway, six months later, when I
 finally got an audition at Radio
 City, you know what the man said?
 He didn't like my fan kicks. I can
 do terrific fan kicks. So I said,
 "Screw you, Radio City and the
 Rockettes. I'll make it on Broadway."

But every audition I'd dance rings
 around the other girls and wind up
 in the alley with the other rejects.

Until finally, one day I figured out
 who they were hiring and why.

(she turns to look at
 Sheila)

FEATURE SHEILA

Proudly, she demonstrates a sexy pose.

FEATURE VAL

VAL

(continuing)

And the way I found out. Once,
 after an audition, I swiped my dance
 card and on a scale of one to ten
 they gave me: For dance -- 10. For
 looks -- 3. Well...

(singing)

DANCE TEN, LOOKS THREE
 AND I'M STILL ON UNEMPLOYMENT
 DANCING FOR MY OWN ENJOYMENT
 THAT AIN'T IT, KID...THAT AIN'T
 IT

DANCE TEN, LOOKS THREE
 IS LIKE TO DIE
 LEFT THE THEATER AND
 CALLED THE DOCTOR FOR
 MY APPOINTMENT TO BUY...

TITS AND ASS.
 BOUGHT MYSELF A FANCY PAIR
 TIGHTENED UP THE DERRIERE
 DID THE NOSE WITH IT
 ALL THAT GOES WITH IT.

(MORE)

215 CONTD

215

VAL (contd)

TITS AND ASS
 HAD THE BINGO-BONGO'S DONE
 SUDDENLY I'M GETTING NASH-NAL
 TOURS
 TITS AND ASS WON'T GET YOU JOBS
 UNLESS THEY'RE YOURS

DIDN'T COST A FORTUNE NEITHER
 DIDN'T HURT MY SEX LIFE EITHER
 FLAT AND SASSY
 I WOULD GET THE STRAYS AND
 LOSERS
 BEGGARS REALLY CAN'T BE
 CHOOSERS
 THAT AIN'T IT, KID...THAT AIN'T
 IT

FIXED THE CHASSIS
 "HOW DO YOU DO?"
 LIFE TURNED INTO AN
 ENDLESS MEDLEY OF
 "GEE, IT HAD TO BE YOU"
 WHY?

TITS AND ASS
 WHERE THE CUPBOARD ONCE WAS
 BARE
 NOW YOU KNOCK AND SOMEONE'S
 THERE

YOU'VE GOT 'EM HEY
 TOP TO BOTTOM, HEY

IT'S A GAS
 JUST A DASH OF SILICONE
 SHAKE YOUR NEW MARACAS AND
 YOU'RE FINE
 TITS AND ASS CAN CHANGE YOUR
 LIFE
 THEY SURE CHANGED MINE

(strikes a pose
 and holds it,
 then turns to
 the group in
 line)

You're all looking at my tits
 now, aren't you?

SHEILA
 Sweet little things.

215 CONTD

215

VAL

I didn't want them like yours.
I wanted them in proportion.

CONNIE

I'd settle for just one of yours.

VAL

Well, go out and buy them.

(singing)

HAVE IT ALL DONE
HONEY, TAKE MY WORD
GRAB A CAB. C'MON
SEE THE WIZARD ON
PARK AND SEVENTY-THIRD
FOR

TITS AND ASS
ORCHESTRA AND BALCONY
WHAT THEY WANT IS WHAT YOU SEE
KEEP THE BEST OF YOU
DO THE REST OF YOU
PITS OR CLASS
I HAVE NEVER SEEN IT FAIL
DEBUTANTE OR CHORUS GIRL OR
WIFE

TITS AND ASS
YES, TITS AND ASS
HAVE CHANGED
MY...LIFE!

(speaking)

Connie, if you're really interested, I'll be glad to take you up to see this doctor. He's got a special rate for...

(continuing)

ZACH'S VOICE

Hold it...

VAL

(continuing)

...gypsies. His wife used to be a...

ZACH'S VOICE

...Val! Hold it!

Val stops, realizes she forgot herself, and takes her place in line.

216 CLOSE SHOT - ZACH

216

ZACH

Paul?

217 ON STAGE - FEATURE PAUL

217

PAUL

Ah...Sir?

Paul steps forward hesitantly and waits.

ZACH'S VOICE

When did you start dancing, Paul?

PAUL

Not until very late...

ZACH'S VOICE

Why?

PAUL

I don't know why...I just didn't...

ZACH'S VOICE

Well, what did you do?

PAUL

Oh...Nothing much...

ZACH'S VOICE

What was your family like?

PAUL

We were close...

ZACH'S VOICE

Brothers, sisters?

PAUL

Ah...Two sisters. One died when I was fourteen.

ZACH'S VOICE

How?

The group reacts to this question.

PAUL

I, ah...I really don't want to talk about that. I mean...Why do I have to talk about that?

ZACH'S VOICE

All right, Paul. Back in line.

- 217 CONTD 217
- Paul steps back in line. There is a pause. The group is left standing awkwardly.
- 218 TWO SHOT - ZACH AND KIM 218
- Zach turns to whisper something to Kim, who gets up and starts down the aisle. Zach turns to look at the stage, observing how each is holding up.
- 219 CLOSE SHOT - MORALES 219
- On stage. She is sweating.
- 220 CLOSE SHOT - PAUL 220
- Worried.
- 221 CLOSE SHOT - DON 221
- He looks at his watch. He is late for his daytime job and probably will get fired.
- 222 FEATURE BOBBY AND SHEILA 222
- They are whispering to each other. Bobby laughs.
- 223 BEBE 223
- Completely tranquil.
- 224 AL AND KRISTINE 224
- KRISTINE
(whispering)
Can he keep us standing here
this long?
- Al hesitates. He is afraid to antagonize Zach, but feels obligated to impress Kristine.
- AL
(stepping forward)
We've been standing here a long
time, Zach.
- 225 CLOSEUP - ZACH 225
- He picks up the mike angrily, but before he speaks, he sees something which stops him.

226 AL AND KRISTINE - ZACH'S POV

226

Kristine, idolizing Al for having the courage to speak up, gives him the added courage to push his luck.

AL

What about giving us five, Zach?

227 CLOSEUP - ZACH

227

He hates to waste the time, but smiles, then speaks into the mike.

ZACH

Take five, everybody.

228 ON STAGE

228

Everybody clearing off. Kristine proudly hand-in-hand with her knight.

LARRY

Stanley, can I hear the "One" routine starting after the insert?

229 CLOSE SHOT - ZACH

229

Remembering.

230 INT. ZACH'S WORK AREA IN THE LOFT - DAY (A MEMORY)
(FLASHBACK #10)

230

(Piano playing "ONE" is heard.)

EXTREME CLOSEUP

Of a gift-wrapped package. Zach's hands are opening it.

PULL BACK TO SEE Zach, puzzled, as he unwraps it.

Gathered around him are the composer, lyricist and two producers of the show they are working on. In the room is a piano. The ashtrays are full, used coffee cups, etc., revealing this disheveled and weary group has been working all night.

Zach takes from the box a chocolate telephone. On top of the receiver in pink icing is: "Call Cassie."

Zach and the others laugh as Zach goes to the phone, and dials.

231 OMITTED

231

232 INT. ZACH'S SLEEPING AREA - DAY (FLASHBACK #10 CONTD) 232

Cassie is in bed. She reaches over to answer the phone.

ZACH'S WORK AREA

He walks with the phone, on a long cord, as he continues to talk into it. Cassie appears in frame, coming toward him. She, too, carries the phone on a long cord, and even though they are only a few feet from each other, they continue to talk to each other through the phone.

When both cords have stretched as far as they can go (only three or four feet from each other), they stop. She says something into the phone which makes them both laugh.

(END FLASHBACK #10)

233 INT. THEATER - CLOSE SHOT - ZACH - DAY (IN PRESENT) 233

Coming out of the memory.

234 INT. PROP ROOM - DAY 234

(Over the following we HEAR the rehearsal pianist playing "ONE.") Cassie is standing at the window, looking out.

235 EXT. BUILDING ACROSS THE STREET - CASSIE'S POV 235

Through the windows we SEE a gym for serious weight lifters. Half-a-dozen professionals are working, sweating, with total dedication.

Still from Cassie's POV, CAMERA MOVES UP TO THE NEXT FLOOR where we SEE, through the windows, a children's tap class in progress.

236 WE CUT TO VARIOUS CLOSEUPS OF THE DANCERS working 236
with the same terrible sweaty concentration as the weight lifters.

237 Then we CUT TO their teacher, a back view or a young 237
woman with a similar hairdo to Cassie. She turns and we SEE a WOMAN only a few years older than Cassie. On her face is boredom; defeat.

238 CLOSEUP - CASSIE 238

Turns from window. The idea of someday finding herself in the same position as that teacher makes her shudder.

Larry comes in, holds up bag.

LARRY

Uncle Larry's heartburn kit.

(starts taking
things from
the bag)

One totally indigestible cold
hot pastrami, one lukewarm
celery tonic...

CASSIE

I'm going back on the six-thirty
plane.

LARRY

Naturally, since you just got here.

(CONTINUED)

238 CONTD

238

CASSIE

At least I hurt my elbow, so
the trip wasn't a total loss.

LARRY

I kind of talked to Zach...

CASSIE

What's the point?

He doesn't believe I came for a
job. He thinks I...The truth.
How did he take it when I left?

LARRY

The truth?

CASSIE

I don't like the way you said
that. Lie. You know how I
know how bad he wanted me back?
Because he didn't call me once,
not once, to beg me please come
back. As if I would, of course.
Not that he can't be sweet and
funny, even warm, but...will
you do me a favor? He is what
he is, and that's it, so please,
stop talking about him.

KIM'S VOICE

Excuse me...

Larry and Cassie turn.

ANOTHER ANGLE

Kim is standing in the doorway.

KIM

(going to Cassie)

Zach asked me to give you this.
(hands Cassie a
piece of paper)

It's the phone number of his
business manager. In case you
...He thought you might...if
you need...

CASSIE

Some money?

238 CONTD

238

LARRY

He didn't mean...

CASSIE

Money? If I need some money?

Kim goes out.

LARRY

All he meant was...

CASSIE

Please!

LARRY

Look, if you change your mind
about going back...

(he goes out)

239 INT. THEATER - ON STAGE - DAY

239

Judy is doing her turn.

JUDY

...My sister was such a little
brat is the reason, but still,
I guess, maybe it was a little
extreme, shaving her head.Then my father lost his job and
we had to leave El Paso.Oh, and I used to practice kiss-
ing with Sara Louise, my best
friend. Remember how we used
to do that?(waits, gets no
answer)

You don't? Nobody?

(doubles over with
embarrassment)

Oh my God!

KRISTINE

(after a moment)

I did.

(Al looks at her)

Once.

SHEILA

What the hell. Count me in.
Twice.

240 MED, SHOT - ZACH

240

Kim, crossing through the empty row of seats, comes to Zach.

JUDY'S VOICE

Would you like to hear about
the first time I saw a dead
body?

As Zach looks from the stage to Kim he sees something on the flyfloor stairs.

241 LONG SHOT - CASSIE ON FLYFLOOR STAIRS - ZACH'S POV 241

Cassie, in her audition clothes, is coming down the stairs from the flyfloor.

ZACH'S VOICE

Larry? Where the hell is Larry?

242 FEATURE ZACH - (STAGE B.G.) 242

Zach starts down aisle toward stage as Larry comes out of the wings.

ZACH

(continuing)

Everybody go downstairs with
Larry and learn the lyrics to
a song from the show.

Everybody on stage follows Larry off.

243 LONG SHOT - CASSIE ON FLYFLOOR STAIRS - ZACH'S POV 243

ZACH'S VOICE

(trying to stay cool)
Cassie, I'm trying to work.

CLOSE SHOT - CASSIE

CASSIE

Me, too! That's what I'm trying
to do! I need a job, not a hand-
out, and goddamn it, it's my turn
to audition like everybody else.
Sorry, I can't tell you my secrets.
You already know them.

ZACH'S VOICE

Not here, Cassie.

243 CONTD

243

CASSIE

Here's the only place there is
for me. On stage. All I am is
a gypsy. I never had an apartment
in my life that wasn't a sublet.
All I know how to do is point my
toes and leap.

(singing)

I...I AM A DANCER
THAT'S WHO I AM
WHAT I DO

ZACH

(spoken)

Cassie...

CASSIE

(singing)

I...I AM A DANCER
GIVE ME THE STEPS
I'LL COME THROUGH

GIVE ME SOMEBODY TO DANCE FOR
GIVE ME SOMEBODY TO SHOW
LET ME WAKE UP IN THE MORNING TO FIND
I HAVE SOMEWHERE...EXCITING...TO GO

ZACH

Christ, Cassie! How can I put
you in the chorus? You don't
fit!! You're too goddamn good.

CASSIE

(speaks)

If I'm that good I can dance any
way you tell me.

(singing)

LET ME DANCE FOR YOU
LET ME TRY
LET ME DANCE FOR YOU
WE MADE A LOT OF MUSIC DANCING
YOU AND I

ZACH

We? You're talking about us?

CASSIE

I'm talking about a job! I
haven't worked in a year.

(singing)

PLEASE...GIVE ME AN ANSWER
GIVE ME A PLACE
TO BEGIN

(MORE)

243 CONTD

243

CASSIE (contd)

I...I AM A DANCER
THIS IS MY HOME
LET ME IN

GIVE ME SOMEBODY TO DANCE WITH
GIVE ME SOMEBODY TO BE
LET ME WAKE UP FEELING TERRIBLY PROUD
THAT THE GIRL...IN THE MIRROR...IS ME
(she starts to dance)

244 CLOSE SHOT - ZACH 244

245 FEATURE CASSIE 245

As she continues her dance.

246 CLOSE SHOT - ZACH 246

247 INT. LOFT - NIGHT (ZACH'S MEMORY) 247

Romantically lit. Zach and Cassie, both partially nude, are dancing together.

As they dance past the windows, we SEE the river and the lights in the buildings of Manhattan.

248 INT. THE STAGE - CASSIE (IN PRESENT) 248

She continues dancing. (The cut from Zach's memory blending perfectly on a turn or a leap.)

CLOSE SHOT - ZACH

Watching her.

249 INT. LOFT - WIDE SHOT (ZACH'S MEMORY) 249

In a quick, almost subliminal FLASH-CUT we SEE the meticulous, pre-Cassie, Mondrian barrenness.

250 CLOSE SHOT - ZACH (IN PRESENT) 250

Watching Cassie dance.

ON STAGE - CASSIE (IN PRESENT)

She continues dancing.

CLOSE SHOT - ZACH

Watching her; remembering.

- 251 INT. LOFT (ZACH'S MEMORY) 251
He is teaching her a new routine. She argues with him.
They quarrel. He takes her by the shoulders and
roughly turns her so that she is facing the mirror.
- 252 INT. ON STAGE - CASSIE (IN PRESENT) 252
We SEE Cassie dancing.
CLOSE SHOT - ZACH
Watching her; remembering.
- 253 INT. ZACH'S LOFT - DAY (ZACH'S MEMORY) 253
Cassie is dancing. Zach is sitting on the floor
sketching her. She sees him absorbed in what he is
doing and does a comic combination, which makes him
laugh. She goes to him, sits on the floor beside him,
looks to see the sketch he has been making.
- 254 INSERT - ZACH'S SKETCH 254
It is a comic cartoon of Cassie, perhaps with Minnie
Mouse legs and arms and a Cheshire Cat grin.
ZACH AND CASSIE
She grabs the sketch pad from him and hits him on the
head with it as they both laugh.
- 255 INT. ON STAGE - CASSIE (IN PRESENT) 255
She finishes the dance routine and begins singing.
CASSIE
(singing)
LET ME DANCE FOR YOU
LET ME TRY
LET ME DANCE FOR YOU
WE MADE A LOT OF LOVELY MUSIC DANCING

LET ME DANCE FOR YOU
LET ME TRY
LET ME DANCE FOR YOU
WE MADE A LOT OF MUSIC DANCING
YOU AND...
- 256 CLOSE SHOT - ZACH 256
He can't take it anymore.
ZACH
Stop it!

257 FEATURE CASSIE 257
 She stops; surprised. Music stops.

258 FEATURE ZACH (CASSIE'S POV) 258
 He turns and starts up the aisle toward his desk.

259 CLOSE SHOT - CASSIE 259
 Watching; puzzled.

260 FEATURE ZACH (CASSIE'S POV) 260
 Zach stops, turns, looks at her a moment, struggling
 with conflicting emotions before he speaks.

ZACH
 Go down with the others and
 learn the lyrics...We'll see.

He turns and continues toward his desk.

261 CLOSE SHOT - CASSIE 261
 She stands a moment, then goes to the wings.

262 WINGS 262
 She passes Paul. CAMERA STAYS ON PAUL. When Cassie
 has passed, he goes out on stage.

263 ON STAGE 263
 Paul looks out front, then starts to cross the bridge.

264 PAUL'S POV 264

PAUL

Hello?

Zach's light goes on.

PAUL

(continuing)

I just wanted to ask...if I
 can't...talk about myself, I'm
 out?

ZACH'S VOICE

I like the way you dance, Paul.

PAUL

I can't do it. I wish I could,
 I just can't.

ZACH'S VOICE

Tell me. I'm just curious. If you're going to change your name, why go from Puerto Rican to Italian?

PAUL

Well, I...people always used to say I don't look Puerto Rican.

ZACH'S VOICE

So you figured you looked Italian?

PAUL

No, I, ah...I just wanted to be somebody new, so I became Paul San Marco.

ZACH'S VOICE

Why did you want to be somebody new?

PAUL

I don't know. I'm not too proud of myself, I guess.

ZACH'S VOICE

What made you want to be a dancer?

PAUL

My father loves movies. When I was a kid he'd take us all the time to 42nd Street. The ones I loved were the musicals.

ZACH'S VOICE

How old were you?

PAUL

Seven or eight.

ZACH'S VOICE

On 42nd Street? With all the creeps and weirdos?

PAUL

He didn't know that. It was cheap. Anyhow, because of my eyes -- I wear contacts now -- I'd have to move down front by myself so I could see.

(MORE)

PAUL (contd)

And...well, these strange men would come and sit beside me and "play with me." You know?

ZACH'S VOICE

Look, Paul. If this is too rough for you...

PAUL

No...no...no...I have to. I knew I was gay. In school they'd whistle at me in the halls and everything. But what really bothered me was I didn't know how to be a man.

ZACH'S VOICE

What was your first job as a dancer?

PAUL

At the Jewel Box Revue, the drag show. I was fifteen. I went to audition but they weren't interested in my dancing.

They said, "show us your legs," and they took me upstairs to this filthy rat-hole and they shaved my legs and put a pair of nylon stockings on me and high heels and there I was -- in show business. The asshole of show business, but a job.

ZACH'S VOICE

What'd you tell your parents?

PAUL

I was a dancer in a show. Not what kind, of course. They couldn't stop bragging.

Then the show was going to Chicago and my parents wanted to bring my suitcase down to the theater after the show to say goodbye, and, I don't know why -- I said okay.

(MORE)

PAUL (contd)

Well, we were doing this Oriental number and I was wearing this slinky Oriental dress and this enormous headdress with gold balls hanging all over it and I was going down the steps for the finale when who should I see by the stage door...my parents. They got there too early.

I freaked. I didn't know what to do, so I ran past them as quick as I could, hoping they wouldn't recognize me, but the minute I passed I heard my mother say, "Oh, my God."

...I died.

After the show I took off my makeup and put on my clothes, not knowing if they'd be downstairs or what, but there they were, standing in the middle of all these freaks. You should have seen my parents. They didn't know where to look.

My mother had the guts to look me in the eyes. I could tell she'd been crying! "Make sure you eat good," she said.

But my father couldn't look at me.

"Take care of yourself," he said, looking at the floor and they started out, but then, my father turned around and went over to the producer. "Take care of my son," he said.

EXTREME CLOSEUP - PAUL'S FACE

His eyes are filled with tears.

264 CONTD 264

PAUL
That was the first time he ever
called me that...and I...
(can't continue)

265 FEATURE ZACH 265

Shaken by Paul's recital, by the whole day. He puts
his arm around Paul.

266 ON STAGE 266

Larry comes out.

LARRY
Zach...

267 ZACH AND PAUL 267

Zach holds up his hand, signaling for Larry not to
speak. Larry sees what's going on, stops.

CLOSE SHOT - PAUL

CLOSE SHOT - ZACH

268 MED. LONG SHOT - ZACH, PAUL AND LARRY 268

ZACH
Okay, Larry. Bring them in.

Paul turns and goes on stage.

269 ON STAGE 269

Robbie brings the trunk of hats in, followed by the
company, including Cassie.

LARRY
Everybody grab a hat.

All of the dancers begin taking rehearsal hats of various
kinds from the trunk, trying them on, swapping with each
other, etc.

ZACH'S VOICE
(to the group)
All right. This is the combination
that goes with the lyrics you just
learned. Now -- this is important!
I want to see Unison Dancing.

269 CONTD

269

CLOSE SHOT - CASSIE

She knows he is directing this especially to her.

ZACH'S VOICE

(continuing)

Every head, arm, body angle,
exactly the same. I don't want
anybody to pull my focus. Okay,
Larry.

THE GROUP

LARRY

Let's review it. Starting
position is upstage, chin up,
hat down, pop the right heel,
reverse direction, five, six,
seven, eight. Hold it -- hold
it --

(to Kristine)

You with us?

(to group)

On "singular sensation," make
sure the arms get all the way
across the face and back to
shoulder, three, four...

They begin rehearsing "ONE," with Larry calling out each
step as they do it. It is very rough. Nobody really has
it yet.

LARRY

(when they have
finished)

Let's do the whole combination
again. Away from the mirror.

MIKE

Excuse me, but after we do the
grapevine step, the hat comes
down on two?

LARRY

Hat's on two.

JUDY

Where does the hat go up?

269 CONTD

269

LARRY

It's on five. One, two, three,
four, five, six, seven, eight,
one, two...

ZACH'S VOICE

Listen, now listen.

(they all stop)

Larry has the exact style I'm
looking for, very 30's.

Everybody keep your eye on
him. Now let's try it again.

(yells)

A five, six, seven, eight!

They do the number again. It is still very rough.
Nothing is in sync. We SEE the dancers struggling
with the moves, making mistakes, trying to correct
them, etc.

LARRY

Right. Let's do it in groups
of four. First group ready?

A five, six, seven, eight.

Group one. Group two. Group
three. Group four.

The number is beginning to take shape now. The dancers
are getting better, more in unison.

(NOTE: We now begin to SEE the above entirely through
Zach's eyes. Cassie does not fit in with the others.
Her kicks are higher, her movements sharper, more
defined. Every move she makes has a distinctive style
which makes her stand out from the others.)

270 LONG SHOT - THE STAGE - ZACH'S POV 270

Everybody disappears except Cassie.

271 CLOSE ON ZACH 271

272 LONG SHOT - THE STAGE - ZACH'S POV 272

Same shot as above, but with all the other dancers
having reappeared.

LARRY

Right. Let me see the girls
in the line. The tallest girls
in the center, shorter girls
on the ends. A five, six, seven,
eight...a one, change.

GIRLS

(singing)

ONE

ZACH'S VOICE

Cassie, you're late!

GIRLS

SINGULAR SENSATION
EVERY LITTLE STEP SHE TAKES

LARRY

(to Sheila)

Straighten the supporting leg,
Sheila.

GIRLS

(singing)

ONE...

ZACH'S VOICE

Cassie, don't pop the head!

GIRLS

THRILLING COMBINATION

LARRY

Maggie, make it sharper.

GIRLS

EVERY MOVE THAT SHE MAKES

ZACH'S VOICE

Cassie, too high with the leg.

GIRLS

ONE SMILE AND SUDDENLY NOBODY
ELSE WILL DO...

ZACH'S VOICE

Too much pli  , Cassie.

GIRLS

YOU KNOW YOU'LL NEVER BE LONELY
WITH YOU KNOW WHO...

272 CONTD

272

LARRY
Eyes front, Val.

GIRLS
ONE MOMENT IN HER PRESENCE
AND YOU CAN FORGET THE REST.

ZACH'S VOICE
Cassie, you're late on the turn.

GIRLS
FOR THE GIRL IS SECOND BEST
TO NONE, SON
OOH, SIGH, GIVE HER YOUR
ATTENTION

ZACH'S VOICE
Don't pop the hip, Cassie.

GIRLS
DO I REALLY HAVE TO MENTION
SHE'S...THE...ONE.

LARRY
That's good placement, Sheila.
All right, boys.

BOYS
(singing)
ONE...

ZACH'S VOICE
Do it again, Cassie! With the
boys.

273 CLOSE SHOT - CASSIE

273

Cassie realizes that by making her dance with the boys
Zach is being unusually hard on her, trying to make her
quit. This only makes her more determined.

274 GROUP

274

BOYS
SINGULAR SENSATION
EVERY LITTLE STEP SHE TAKES...

275 CLOSE ON ZACH - WATCHING

275

276 FEATURE CASSIE

276

Cassie, trying very hard, can't help but move in a very
sensual way. Her movements are still bigger, sharper,
stronger, more graceful, much more stylish than everybody
else.

276 CONTD

276

LARRY
Six, seven, eight. A one...

BOYS
(singing)
ONE...

ZACH'S VOICE
Don't pop the head, Cassie!

BOYS
THRILLING COMBINATION
EVERY MOVE THAT SHE MAKES
ONE SMILE AND SUDDENLY NOBODY
ELSE WILL DO
YOU'LL KNOW YOU'LL NEVER BE
LONELY WITH YOU KNOW WHO

ONE...MOMENT IN HER PRESENCE
AND YOU CAN FORGET THE REST

ON STAGE - FEATURE CASSIE

ZACH'S VOICE
Goddamn it! You're distorting
the combination, Cassie! Pull in!

CLOSE SHOT - CASSIE

She is determined to do it.

277 CLOSE SHOT - ZACH

277

Watching Cassie.

278 INT. ZACH'S BATHROOM - DAY (A MEMORY) (FLASHBACK #11) 278

He comes in and stops cold at what he sees: Cassie's
toothbrush is not in the water glass. Instead, in the
glass, is the key he gave her.

Over this we hear:

BOYS
FOR THE GIRL IS SECOND BEST
TO NONE, SON
OOH, SIGH, GIVE HER YOUR
ATTENTION
DO I REALLY HAVE TO MENTION
SHE'S THE ONE...

(END FLASHBACK #11)

279 INT. THEATER - ON STAGE - WIDE SHOT (IN PRESENT) 279

The boys and girls form a single line now.

LARRY

All right, now everybody in
line and...

They all begin the routine again singing and dancing.

FEATURE CASSIE

Step by step we SEE her manage to bring her style down. First the kick becomes not as high, leveling off with everybody else; then her turns become less sharp and stylish, blending in with the others, the overall sensuality disappears until, finally, having taken all of the individuality out, every single movement she makes is exactly like everybody else's.

280 CLOSE SHOT - ZACH 280

Watching her forced to dance like everybody else is painful to him.

281 INT. ZACH'S LOFT - DAY (A MEMORY) (FLASHBACK #12) 281

Zach alone. He is staring at Cassie's flowers and plants, all dead but still in place, never having been removed.

(END FLASHBACK #12)

282 INT. THEATER - CLOSE SHOT - ZACH (IN PRESENT) 282

Holding his head in his hands, he is unable to watch her.

283 FEATURE CASSIE 283

Dancing exactly like everybody else.

ZACH'S VOICE

Cassie, come here.

She stops dancing; puzzled.

ZACH'S VOICE

Off stage. Down the aisle.

She goes down the steps; starts up the aisle toward Zach, as he comes down the aisle toward her.

283 CONTD

283

ZACH'S VOICE

All right, stop. Turn around
and watch the routine.

She turns toward the stage.

284 ON STAGE - DANCERS - CASSIE'S POV

284

They do the routine perfectly now, all precisely
together; none with any individuality.

285 TWO SHOT - ZACH AND CASSIE

285

ZACH

Is that really what you want?

CLOSE SHOT - CASSIE

Watching them.

286 ON STAGE - THE CHORUS - CASSIE'S POV

286

The number continues.

287 FEATURE CASSIE

287

She turns to Zach.

CASSIE

That's what I am.

CASSIE AND ZACH

ZACH

Wrong! You're special.

CASSIE

We're all special. Paul is
special. Bebe. Sheila. Every-
body on that stage is special.

Roughly he turns her toward the stage and holds her by
the shoulders. This is shot from the same angle we saw
him hold her in front of the mirrors in his memory of
their quarrel during Cassie's dance.

ZACH

You know goddamn well what I
mean.

(he turns her
roughly toward
the stage)

Look at them! Look at them!

(MORE)

ZACH (contd)
(he becomes aware
that he is holding
her)
Why did you leave me?

CASSIE
Why, Zach -- you noticed!

ZACH
Very funny. You could have
told me, at least, about the
movie offer, instead of leaving
a note.

CASSIE
What would you tell me, if I
told you? Take it. Right?
I didn't want you to tell me
take it.

ZACH
What do you mean? You took it.

CASSIE
That's one thing, my taking it.
Your telling me take it is
something else.

Anyhow, you're the one who
left, not me. Months before
I went to Hollywood.

ZACH
Left? We were living together.

CASSIE
Sharing the same apartment, but
when did I see you?

ZACH
What're you giving me? The
neglected woman bullshit?
Jealous of my work? You acted
so proud I was making it.

CASSIE
I was proud. Still am. And I
know directing a show takes 24
hours a day, which I wanted for
you as much as you did.

287 CONTD

287

ZACH

As long as I spent an equal 24
hours a day with you.

CASSIE

Exactly! That's all I wanted!

ZACH

Can you tell me how, exactly,
that's possible?

CASSIE

If I knew that, I'd be the hit
and you'd be asking me for a job.

ZACH

(laughs)

Jesus.

CASSIE

Don't you know why I took that
job in Hollywood? Not for me.
For you. It was the only way to
hold you, I thought. To be a
star like you. To make you want
me again -- treat me important.

288 ON STAGE - FEATURE LARRY

288

The number has ended. Larry calls to Zach.

LARRY

Ready, Zach? Who do you want
to pick?

289 ZACH AND CASSIE

289

ZACH

(into mike)

I don't know yet. Do the tap
combination. Start matching
them up.

Zach and Cassie continue looking at each other, then
he turns and goes back to his desk.

CASSIE'S POV

Watching him.

LARRY'S VOICE

Okay, everybody. Girls in front.
Boys upstage. Nice and easy now.
Five...six...seven...eight...

290 Cassie turns and goes back on stage, crosses in front 290
of the dancers to the steps to the flyfloor. The tap
music segues and becomes the accompaniment for Cassie's
song.

291 ON STEPS - CLOSEUP - CASSIE

291

CASSIE

(sings)

KISS TODAY GOODBYE
THE SWEETNESS AND THE SORROW
WISH ME LUCK, THE SAME TO YOU
BUT I CAN'T REGRET
WHAT I DID FOR LOVE, WHAT I DID
FOR LOVE.

During the number we SEE Larry, b.g., and the dancers
on stage. They are doing a soft-shoe combination in a
totally different tempo from the ballad Cassie is
singing, causing an almost surrealistic effect.

CASSIE

(singing)

LOOK, MY EYES ARE DRY
THE GIFT WAS OURS TO BORROW
IT'S AS IF WE ALWAYS KNEW
AND I WON'T REGRET WHAT I DID
FOR LOVE
WHAT I DID FOR LOVE
GONE

LOVE IS NEVER GONE
AS WE TRAVEL ON
LOVE'S WHAT WE'LL REMEMBER

KISS TODAY GOODBYE
AND POINT ME TOWARD TOMORROW
WE DID WHAT WE HAD TO DO
WON'T FORGET, CAN'T REGRET
WHAT I DID FOR LOVE

292 FEATURE LARRY AND DANCERS

292

On the downbeat of the last bar of the vocal we segue
as one to the tap combination music.

LARRY

(when they finish
tap combination)

Okay, everybody stage right,
please. I'm going to put you
into couples now.

As the dancers move into wings.

293 SHEILA 293

She is exhausted, barely holding herself together.

SHEILA

God, when it's over do I need
a drink!

294 MIKE 294

Barely hanging on.

MIKE

He's got to know what he wants
by now.

295 MORALES 295

It is all she can do to continue.

MORALES

Oh Jesus, have I got a headache.

296 BEBE 296

Composed; not even tired.

297 FEATURE LARRY 297

LARRY

Let me see, I'll start with
Sheila, Don, Bebe and Bobby...
a five, six, seven, eight.

They begin the combination.

LARRY

Let me see some smiles.

Sheila forces a big phony show-business smile.

LARRY

Not that phony "sell" smile.
The "boy, I love to dance"
smile.

Sheila gives him another exaggerated version of what he
seems to be asking for.

298 CLOSE SHOT - ZACH 298

Watching.

299 ON STAGE

299

They complete the combination.

LARRY

Okay, all right, stage left...
let me see...ah...Morales here
with Greg, Val...Mark, dance
with Val...a five, six, seven,
eight...

They begin to dance.

LARRY

Hold upstage a bit...Morales,
I'm not hearing any taps.

MORALES

It's my sneakers.

She begins to comically exaggerate her foot motions, as
if trying to make the sound of taps come out of her
sneakers.

LARRY

Stay on the beat...

They complete the combination.

LARRY

Okay, kids, stage left...ah...
Maggie and...
(to Mike)
Mark.

MIKE

(correcting him)
Mike.

LARRY

Sorry. Connie, are you hiding
back there? Come out here.

CONNIE

(running into position)
Tapping is not my strongest point.

LARRY

And give me...Paul. Are you
ready?...A five, six, seven,
eight...

This group begins the combination.

299 CONTD

299

LARRY

Boys, hold upstage of the girls.
...Connie, relax, enjoy it.

Connie, who really doesn't tap well at all, begins doing an entirely different kind of swaying tap, which is something she can do a little better.

300 FEATURE PAUL

300

As he does a turn, his face tightens with terrible pain.
He falls.

The others stop; go to him.

MIKE

You okay?

PAUL

(in terrible pain)
Oh...Jesus!

LARRY

What is it?

PAUL

It's...okay...just a...
(it is obvious he
is in terrible pain)

301 MED. SHOT - ZACH

301

Coming down the aisle and onto the stage.

MORALES

His knee. The cartilage. He
had it operated on last year.

ZACH

Larry, call a doctor.

PAUL

No!

ZACH

(to Larry)
Dr. Sidney Rhodes, 555-7639.

LARRY

(as he goes, repeating
number)
555-7639.

Cassie goes to them.

301 CONTD

301

CASSIE
Prop something under his knee.

ZACH
Get me a dance bag.

Maggie and Judy race off to get a bag. The others are looking at Zach. This is the first time they have seen him as a human being.

ZACH
(handles Paul's
knee tenderly)
It's already swelling.

(CONTINUED)

301 CONTD

301

PAUL
It's okay. Really. I just
twisted it.

Maggie has won the race. Comes back, hands the bag to
Zach, who starts to slide it very gently under Paul's
knee.

ZACH
Easy, ready...up.

PAUL
(the pain is
 excruciating)
Oh shit.

CASSIE
Anybody have a Darvon, Valium?

SHEILA
(raising her hand)
I do.

Sheila crosses to her dance bag.

MORALES
Somebody get some water.

Mark runs off right.

CASSIE
Don't worry. You're going to
be okay.

PAUL
Sure.

Sheila comes to Paul with a silver pillbox, which she
opens as Mark rushes in with a cup of water.

MARK
You think we should give him
that? We don't know what's
wrong.

SHEILA
Please. I've had three already
-- since lunch.

Larry comes rushing in from the wings.

301 CONTD

301

LARRY

Doctor said to get him into a cab and over to St. Joseph's Hospital. He'll be waiting at the emergency entrance.

ZACH

Right.

(looking around)

Let's get him up.

Robbie and Bobby move in to help, their arms under Paul, very gently.

ROBBIE

Ready, one, two, three.

They lift Paul and start to carry him off.

CASSIE

Where's his dance bag?

GREG

Which is his?

MORALES

Here.

She gives it to Bobby.

ZACH

Paul? Dr. Rhodes'll fix you up.

(Paul nods)

Call me from the hospital.

They all watch as Paul is carried off. Zach turns and walks back toward the apron of the stage. He starts across the bridge over the pit and then stops and turns toward the solemn dancers.

As he looks at them, we CUT TO each of them from ZACH'S POV.

They are all anxious, puzzled.

302 CLOSE SHOT - CASSIE

302

Watching him.

303 FEATURE ZACH

303

ZACH

What happens when you can't dance anymore?

He looks at them.

303 CONTD

303

CUT TO SEVERAL DANCERS. After a pause.

ZACH

Connie?

CONNIE

When your knees go, it's all over.

ZACH

Then what?

CONNIE

For me? Real life, I guess.

ZACH

Getting married? Having babies?

CONNIE

Going off my diet!

They all laugh, including Zach, breaking the tension.

304 CLOSE SHOT - CASSIE

304

Studying Zach.

305 FEATURE ZACH

305

He turns to Mark.

ZACH

(to Mark)

How about you? Don't you want to do more in life than just dance in the chorus?

306 FEATURE MARK

306

MARK

Gee, I just want to get in one.

307 THE GROUP

307

Again they all laugh, including Zach.

308 FEATURE SHEILA

308

SHEILA

You don't remember, but we were in a show together, in the chorus, a hundred years ago.

309 ZACH AND SHEILA

309

ZACH

Of course I remember.

SHEILA

You were a rotten dancer.

ZACH

Why do you think I became a choreographer?

(they all laugh)

How's it been?

SHEILA

Since then? My God. Good. Great. Terrible. So-so. I actually found the glass slipper once. It fit perfectly, but it broke. I've got a daughter who's nine -- loves me a lot, hates me a lot and, God help her, wants to be a dancer.

MORALES

How could anybody in their right mind want to be anything else? I remember when I used to stand outside the stage door and watch all those girls come out, I'd think: "God, could anything like that ever happen to me?" But now I meet somebody and they say to me: "Wow, you dance on Broadway! You got somewhere. You're something."

Zach looks at Bebe.

ZACH

You've had quite a day, huh?

BEBE

(laughs)

A few months ago, the night before I was supposed to audition for a new show, I had a kind of breakdown. I started to cry and I couldn't stop for two weeks. I just got out of the hospital and my doctor said it was too soon to try again, but...I did, and now even if I lose, I won.

- 310 FEATURE CASSIE 310
Watching Zach.
- 311 FEATURE ZACH 311
He looks around at the rest of the dancers, ending on
Larry.
- 312 FEATURE LARRY 312
Larry looks at him, then at Cassie, then back to Zach.
- 313 FEATURE ZACH 313
Zach turns, descends into the aisle and starts toward
his desk.
- 314 FEATURE LARRY 314

LARRY

Okay...line up, everybody.

MUSIC: The vamp to "ONE" begins. It is repeated again
and again, creating a feeling of tension.

- 315 VERY HIGH SHOT 315
The long shafts of light in different colors create an
eerie mood as the dancers, seen as tiny figures from
above, slowly move from their positions around the
stage. The vamp to "ONE" continues, again and again
as dancers move gradually, almost like puppets,
manipulated by unseen strings to occupy their original
positions in line, with one space vacant where Paul
stood.
- 316 FOURTH SHADOW SHOT 316
The shadows are now very long and ominous, extending
across the entire stage floor and up the rear wall.

ZACH'S VOICE

Before I start eliminating, I
want to say I think you're all
terrific...You're all...special
...very special...

- 317 CLOSE ON CASSIE - REACTING 317

ZACH'S VOICE

(continues)

I really wish I could hire all
of you, but I can't.

318 FEATURE ZACH

318

ZACH
(continues)
Will the following please step
forward: Judy...Don...Greg...
Sheila...Al...Morales, no.
I'm wrong. Back in line...
Kristine...Connie...Maggie.

319 STAGE

319

As each steps forward, thinking he has the job, each reacts in his own individual way.

We milk this moment, cutting to both winners and losers, recording the variety of reactions; allowing the audience to match up who they thought would win, with who it looks like has won.

ZACH'S VOICE
Front line, thank you very much.
I'm sorry.

They are all surprised. Everybody thought the front line was the ones he selected to hire.

320 CLOSE SHOT - CONNIE

320

A pro, she waves goodbye and on to the next audition.

321 AL AND KRISTINE

321

Al puts his arm around Kristine and waves bravely to Zach as he leads Kristine off.

322 JUDY

322

Scratches; grins; lopes off.

323 MAGGIE

323

Cries.

324 GREG

324

Waves to Bobby as he goes.

325 CLOSE SHOT - SHEILA

325

She has gone to get her dance bag and now crosses alone, behind the winners, hoping to avoid having to say goodbye which is much too painful. She gets almost to the wings without looking back, then she stops, unable to resist one final look, a goodbye. She blows a kiss to Cassie.

- 326 FEATURE CASSIE 326
- She waves to Sheila.
- 327 FULL SHOT 327
- Sheila goes off.
- The winners stand there, proud and pleased and triumphant, but trying not to show it. They are Bobby, Mark, Mike, Richie, Bebe, Val, Morales, and Cassie.
- 328 INTERCUT - ZACH'S LIGHT AND VARIOUS MEMBERS OF GROUP 328
- ZACH
- Rehearsals begin September 22nd.
We'll rehearse for six weeks,
with a two-month out-of-town
tryout. Our New York opening
will be sometime mid-January.
Be prepared to sign a standard
minimum contract with a six-month
rider. I'm very happy we're
going to be working together.
- Zach's light goes off.
- 329 STAGE 329
- All of the dancers, except Cassie, drift off. As they go, they exchange comments about what a hell of a day it has been.
- 330 FEATURE CASSIE 330
- Trying to decide whether she should leave or go to Zach. She decides to leave, and puts on a brightly colored scarf from her dance bag.
- ZACH'S VOICE
- Cassie?
- She stops; turns toward him.
- 331 LONG SHOT - ZACH'S DESK (CASSIE'S POV) 331
- His light goes on.
- We SEE Kim taking a briefcase, envelopes, etc., and leaving.
- 332 ON STAGE - CASSIE 332
- Cassie looks at the light.

333 CLOSE SHOT - ZACH

333

ZACH

My God! How you dress. You
could be arrested for wearing
that combination of colors.

334 CLOSE SHOT - CASSIE

334

A long pause, then she grins, and, starting toward him,
crosses the bridge to the aisle, going out of frame.

As she does, we begin to HEAR the piano vamp to "ONE"
and WIPE TO BLACK, going from right of frame to left.

335 As soon as the BLACK reaches the end of the frame,
left, a follow spot appears at the extreme right of
the frame, then begins moving slowly from right to
left.

335

Gradually, we realizing we are seeing a spotlight
sweeping across the floor of a stage.

One at a time, from the wings, stage right, the cast
appears for curtain calls. They are wearing the glitzy
costumes from the show's finale, including tophats.

CLOSING CRAWL

* * * * *



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